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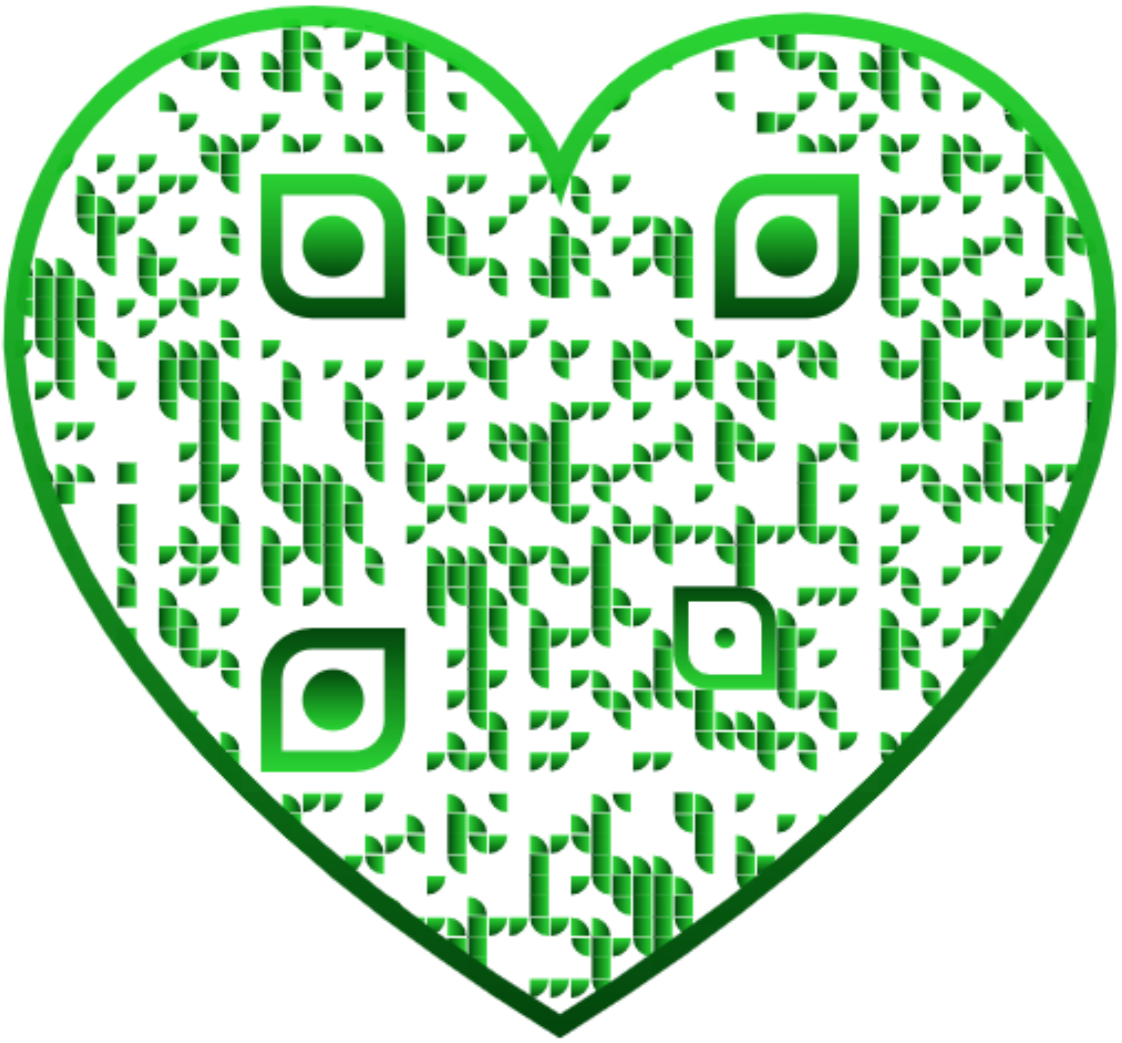

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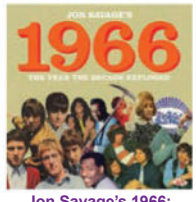

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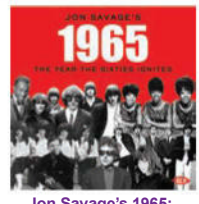

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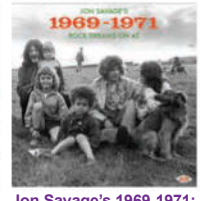

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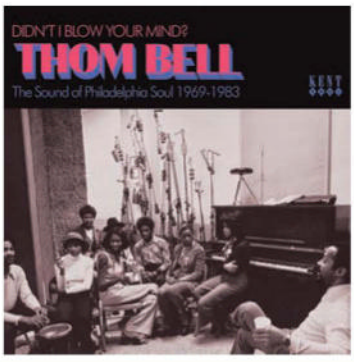

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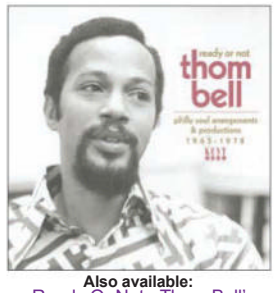

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Charles Earland Murilley / Leaving The Planet

BGPS 074

Leaving This Planet' was played at the Loft and other New York dance clubs in the 70s. Here it is coupled with 'Murilley', an organ led vocal number that was a massive jazz dancer at the Wag Club, Dingwalls and beyond in the 80s.

Patrice Rushen Haw-Right Now / Kickin' Back

BGPS 078

'Haw-Right Now' is a monster track, from Patrice Rushen's 1974 debut LP "Prelusion". It is backed by the chunky jazz funk of 'Kickin' Back' –originally released in 1976 as an early 12 inch single on the back of club plays.

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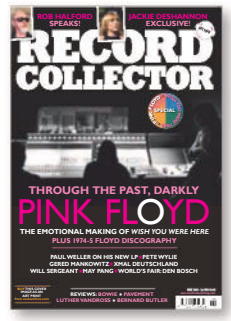
2nd Floor, Saunders House
52-53 The Mall, Ealing
London W5 3TA
Telephone 020 8752 8172



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EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.

NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC *Investigates and gigs.*

SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**

REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.

SUB-EDITOR **Johnny Sharp**

CONTRIBUTING EDITOR **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold; suggestions for VAF also to **Ian Shirley** *ian.shirley@metropolis.co.uk*

RARE RECORD PRICE GUIDE **Daryl Easlea** daryl.easlea@emap.com

GROUP ART AND PRODUCTION EDITOR **Val Cutts**

DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**

DESIGNER **Bruno Irace**

ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815

MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk

MARKETING EXECUTIVE **Twinkle Bhawani** twinkle.bhawani@metropolis.co.uk

SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**

MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

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The *RC* staff's favourite... 70s Pink Floyd album

PAUL LESTER Meddle
TIM JONES The Wall
VAL CUTTS Dark Side Of The Moon
PETER BARRY The Wall
JOHNNY SHARP A Saucerful Of Secrets
NIALL DOHERTY The Wall
CHARLES DONOVAN Meddle
STEVIE CHICK Wish You Were Here
STEVE BURNISTON Wish You Were Here
DARYL EASLEA Animals

Spotify

Record Collector | June 2024 | Issue 558 | Playlist

"The magazine you can hear"

Pink Floyd Shine On You Crazy Diamond Pts 1-5
Taylor Swift Fortnight
Simple Minds Hunter And The Hunted
I Roy Red Gold And Green
Alan Vega Saturn Drive
Carmen Taylor Ohhh I
Barry Greenfield How Long Can You Give Love
The Moody Blues Dawn Is A Feeling
Allman Brothers Band Jessica
The Sugarhill Gang Apache
Ultravox Rockwrok
Jay Aston True Love
Wah! Sing All The Saddest Songs
Judas Priest Rapid Fire
Jackie DeShannon What the World Needs Now Is Love
Xmal Deutschland Schwarze Welt
Luther Vandross I'll Get Along Fine
Pavement You're Killing Me
Chairman Of The Board Give Me Just A Little More Time
Paul Weller Rise Up Singing
Camera Obscura We're Going To Make It In A Man's World
Jensen Sportag Power Sergio
Keith Forsey Love Theme
Jack Bruce There's A Forest

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BETH GIBBONS
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Hello, and welcome to RC 558

Wish You Were Here was the first Pink Floyd album that I sought out in real-time. When *Meddle* came out, I was listening to my dad's Sinatra, Dean Martin, Liza Minelli and Sammy Davis Jr eight-track cartridges and I was too in thrall to the collected heartbreak pop of David Cassidy, Donny Osmond and Michael Jackson to pay attention to *Obscured By Clouds*. *The Dark Side Of The Moon* I remember being played at "evening-ins" with school friends, male and female, in a mood-altering rotation system with 10cc's epochal, ear-dazzling *The Original Soundtrack* and, oddly, *Derek & Clive (Live)*, but that was a passive, passing infatuation: I didn't actually buy it.

No, *Wish You Were Here* was the first Floyd album that I spent pocket money on. This was circa September 1975, a mere two months ahead of Sex Pistols' debut appearance at Saint Martin's School Of Art. At the time, *Wish…* felt like Peak Prog, all conceptual heft and panoramic quasi-symphonic ambition, but surely its deployment of studio effects and synthesisers, criticised at the time for being overblown and ornate, would today be deemed revolutionary were it Brian Eno at the controls. As for the album's song-suites, notwithstanding their multi-partite structure, decrying the machinations of The Man, they have the seething loathing of punk: the distance between Welcome To The Machine/Have A Cigar/the title track and, say, The Clash's Complete Control is not so great. Members of the Pistols may have worn I Hate Pink Floyd T-shirts, yet in many ways their ninth studio album offered intimations of punk, preparing us for the antiestablishment apocalypse to come.

In our cover story this month, over 12 pages, Stevie Chick offers an incredibly thoughtful reassessment of *Wish…*, (re-)considers its place in the pantheon of proto-ambient experimental electronica, speaks to Roy Harper about his stint with the band and the ghostly apparition who appeared wraithlike at the album sessions, and – enhanced by Jill Furmanovsky's fabulous, verité photography – takes you right into the sessions for the misunderstood long-player that began 50 years ago, in 1974, at least a year before the LP's release. Hopefully, it will make you change your mind about this landmark work. And a substantial discography from John Coleman of Floyd's 1974-5 output will confirm what a vital, richly collectable period in Floyd's history this remains.

See you next month,

paullester

Paul Lester

THE MEN (AND WOMEN) FROM UNCOOL

The best thing about *RC* is that it makes no effort to be cool and, therefore, somehow, it's really cool, if that makes sense... I love the fact that *RC* respects a wide range of artists. I can't think of any other national magazine that would run a two-page piece on an artist like Joyce Harris [*RC* 556], but it was so joyful and interesting.

Keep up the great work.

Nigel Hodgkins, Canterbury

SIGNED D.C.

I often find it rather endearing to see the random things that people get sufficiently exercised about as to write in to *RC*, so I'm giggling aloud to find myself doing that very thing over Daryl Easlea's dismissive appraisal of How Can I Be Sure (David Cassidy) in his review of *Tanx* by T.Rex [*RC* 557].

I should point out that this is faux-outrage: I love Daryl unreservedly, and this is more a public acknowledgement of the existential crisis which prompted a 62-year-old man to don a DON'T DISS DAVID T-shirt. That it should have come to this.

I mean, How Can I Be Sure is an absolute… I was going to say 'banger', but it's more of a swooner, careering around in a wide waltz-time arc like a post-sesh Oliver Reed trying to find a keyhole. But David Cassidy had great taste in soft-pop cover versions, did he not? This Young Rascals hotty sits alongside, eg, Cherish (The Association), The Puppy Song (Nilsson), Darlin' (The Beach Boys), Daydream (The Lovin' Spoonful) and Lonely Too Long (ahh, The Young Rascals) in his oeuvre.

I don't know where I'm going with this, but maybe *RC* could consider a Cassidy retrospective? Or a Young Rascals one? Or The Association? I would volunteer, but I'm currently *hors de combat*. Or *hors d'oeuvre*.

Oregano Rathbone, email

While everyone else in the playground was listening to Bowie, Ferry and Bolan, or Sweet, Slade and Glitter, I was swooning to Donny, Michael and David. I've been trying for six years to get Julian Cope to pen a hymn of praise to D.C. (he says very favourable things about him in one of his books) for RC. *Meanwhile, from one Cassidy lover to another, Oregano, I think you mean Daydreamer, not Daydream.* **PL**

MANIC POP DRILL

Your *RC* 557 pledged a 40-year time-travel-turn-back to 1984 and guaranteed a treasure-tastic reveal with a concrete composition on industrial metallists Einsturzende Neubauten. Speaking as a bystander at their Charing Cross late-nighter in Heaven (actually a year later, on 2 September), I can confirm that sparks flew, so let's applaud Jeremy Allen's interview with bossman Blixa.

Nineteen-eighty-four was truly Frankie [Goes To Hollywood]'s moment. I ventured to their sold-out Hammersmith Odeon show and unknowingly upset dancing Paul Rutherford to such a degree, he tried to shower me with his water bottle. Harsh, mate – I was only laughing out loud at your moves!

Mathew Quinlan's 'Format Wars' article was spot-on. I was firmly on the side of Team Vinyl & Tape, but would soon ditch these for the compact disc. Fast-forward 40 years, and I've ditched that for vinyl and cassette once again. A right 'merry-go-round'. Oh, and I counted and had just over half of your 50 Best Albums – it was obviously a good year.

Simon Mullins, email

EXPLODING: INEVITABLE

There he goes again/
He's out in *RC* again/
He's down on his knees, my friend/
But you know he'll never ask you 'please' again…

Wobble Nut, email

A paean to a reader (Mr Mullins) who regularly writes letters of praise to RC*... how meta can you get!* **PL**

THE 'MODO REVIVAL

[Re: *RC* 557, I Was There, Steve Harley, which appeared last month minus a credit.]

That review was mine.

When I heard of Steve's passing, I thought of all those Steve Harley solo (and with Cockney Rebel) gigs I have enjoyed and all the Cockney Rebel records that I discovered. Seeing this reminds me of the Bradford gig, which is still my favourite live performance of all the bands that I've ever seen.

I can still picture it now, even the car I drove to the gig, the night itself, and being in one of my favourite venues, which sadly is no longer in existence – happy days, indeed.

Tony Bilny, email

Apologies, Tony, for omitting your name from the 'I Was There' Steve Harley review on last month's 'For The Record' pages, and thanks for the recollection. **PL**

CHOSEN TIME

I've been waiting years for *RC* to do a cover issue on New Order and Joy Division. Your PSBs [*RC* 557] is the closest I've seen yet, but please, please tell me you have plans for NO/JD soon (and that you have back copies available for any previous times you featured them).

Andrew Leighton, email

We've done quite a lot on JD and NO these past few years, Andrew. I interviewed JD's 'survivors' and wrote an RC *cover story on them for* RC *342 and Dave Simpson wrote an* Unknown Pleasures *retrospective for* RC *493. And we did a* Power Corruption & Lies*-focused NO interview for* RC *511. Check out our Back Issues list that appeared most recently in* RC *552 – the Christmas issue. And try our shop for issue availability (https://recordcollectormag.com/issues-list).* **PL**

I Was There

A reader's recollection of a key music event

This month:
The New Seekers, Capitol Theatre, Cardiff, 3 April 1972

I was persuaded by my then-girlfriend, Janet, that it would be a good night – or maybe she had promised me a good night – if I took her to see The New Seekers.

Whichever it was, on Easter Monday 1972, I find myself making my way to the Capitol Theatre to see a group which couldn't be further from the type of music I was listening to at the time.

Anyway, first up – and introduced by Allan "Fluff" Freeman – were Abi Ofarim and Tom Winter. Four years earlier, Abi, with his wife, Esther, had been No 1 with Cinderella Rockefella and, to be honest, that is the only song I can recall.

So, to the main event, again introduced by Fluff: The New Seekers. The previous week, the group had come second in the *Eurovision Song Contest* with Beg, Steal Or Borrow and, naturally, that featured in their set-list. Coincidentally – Pop Pickers – the song also reached No 2 in the charts.

The group were vey polished, professional, pleasant enough, in a twee sort of way, and were clearly out to entertain. They were ever-present on the TV both in the UK – *The Golden Shot*, *Lift Off, The Val Doonican Show, Cilla* and, of course, *Top Of The Pops* – and the US, where they appeared on *The Andy Williams Show* and *The Ed Sullivan Show*.

The girls – Eve Graham and Lyn Paul – took the lead with the majority of the songs, and the boys, in the main, provided back-up. The set-list contained all their hits up to that point: Never Ending Song Of Love, What Have They Done To My Song Ma, and I'd Like To Teach The World To Sing.

The latter was a reworked version of an at-the-time ubiquitous Coca-Cola jingle, which seriously outstayed its welcome. I remember being particularly annoyed and embarrassed that I knew some of the words to all four of their hits – including the *Eurovision* entry.

Did I become a New Seekers fan? Well, let's just say, give me New Riders Of The Purple Sage any day of the week. Can't recall whether Janet gave me the promised night – we split up before April was out.

Jon Hawkins

WARP FACTOR

[Re: *RC* 556, *RC* Investigates].
In response to your 'warped' article, this is my experience: I have owned the Vinyl Flat tool for some time now and it does a decent job. For the benefit of any potential buyer, I offer this advice:
1) Be aware that successful flattening will only likely be possible for relatively mild warps.
I appreciate that it is difficult to quantify, so my best attempt to do so is to say that if the warp is so bad as to make the record unplayable, a successful repair is unlikely.
2) It will always be a matter of time/temp balance to get it exactly right, so, as you suggested, it is trial and error.
3) I recommend buying a bunch of 10p albums from your local charity shop to experiment with.
4) Be sure not to mix up Celsius and Fahrenheit when setting temp on the oven (as I did once and totally destroyed the album)!

Finally, get an oven thermometer, as they help to get an accurate temperature reading from within the oven...

Andy Cooke, *RC* subscriber/bassist for Heronimus Fin.

BUBBLE TEE

I noticed a misattribution (and a lack of credit) on a photo in your recent Ladbroke Grove issue [*RC* 556].

The photo of a bloke in a Barney Bubbles-designed Kevin Coyne, Marjory Razorblade T-shirt tagged as Paul Rudolph isn't – it's Duncan 'Sandy' Sanderson, the bassist of Pink Fairies. Paul Rudolph had left as lead guitar by then and been replaced by the magnificent Larry Wallis.

Photo taken on Ilford FP4 by me (age 17) at The Stoneground, Manchester, in January 1974 – see it and other shots on my server here:

https://www.wrecked-again.co.uk/pinkfairies/stoneground/

Ian Edmondson, email

Apologies, Ian, and thanks for getting in touch with the correction. **PL**

NO JUSTICE

Jimmy Justice was a fine English pop singer of the immediate pre-Beatles era. His recordings of songs like When My Little Girl Is Smiling still feature on compilations of the period and led him to be described as "Britain's Ben E King". His death in 2022, at 82, seems to have been completely overlooked at the time, but has now been confirmed. Is it time for an appreciative article on his brief but noteworthy career?

Guy Hamilton, Chepstow

FOR FOLK'S SAKE

[Re: From The Vaults, *RC* 555]
In your review of the re-release of Martin Carthy's debut LP, you mention how both Paul Simon and Bob Dylan 'appropriated' Carthy's adaptation of the old folk ballad, Scarborough Fair (including, in Paul Simon's case, a note-for-note copy of Carthy's unique guitar arrangement). In an interview published in *Isis* (the Dylan magazine), Carthy says that he has never received a single word of acknowledgement from Paul Simon, whereas Dylan on the other hand, "since he regained control of his publishing in the 1970s, has been sending me 50% of everything that Girl From The North Country makes each year".

Seems like a clear case of 'Love And Theft' to me...

Dean Smith, email

PURPLE DISDAIN

In the early 70s, my mate and myself saw some of the biggest names in rock, like Led Zeppelin and The Who. The one disappointment was Deep Purple at The Free Trade Hall in 1972. Ritchie Blackmore stood motionless the whole concert, his back against his amps. I have never considered Purple the equal of Zeppelin, even though I own 10 Purple CDs and various DVDs. It's the variety of musical styles that sets Zeppelin apart from Purple and most other bands. Zeppelin's first six albums are all classics, while the same cannot be said of Purple's *In Rock* through to *Stormbringer*, from the same era. It's doubtful Purple have made six classic albums in over 50 years of their existence. As for *Machine Head*, tracks like Maybe I'm A Leo, Never Before and Pictures Of Home pale in comparison to the other four tracks.

We then come to the myth that *Made In Japan* is the greatest live album of all time. Boring, overlong tracks and a drum solo – I don't think so. Critics who praise it contradict themselves by citing this type of album as the reason punk emerged. The best live albums contain tracks that replicate the running time of their studio versions, such as Thin Lizzy's *Live And Dangerous* and UFO's *Strangers In The Night*.
One album up there with any live album, but rarely mentioned, is Lynyrd Skynyrd's *One More From The Road*. Finally, I am not a fan of keyboards, but Jon Lord was the exception. I found his playing far more exciting than Ritchie Blackmore's.

Jack Haynes, Swinton

INVISIBLE

Taylor Swift: I don't get it.

Dave Barber, Leicestershire

I don't 'get it', either. I can't help thinking that the lack of serious, hefty appraisals of Swift's work in the UK/US press, and her refusal to do proper sit-down interviews, have made it harder to get a handle on What She Is About, what her place in the culture is, what she means. *We need help with our assessments – which is where a magazine like* RC *comes in. Course, Taylor, if you want to break your music monthly duck, we're packed and ready to discuss rarities and acetates, among other things …* **PL**

THIS MONTH'S CONTRIBUTORS

Stevie Chick untangles the ambient experimentalism and emotional undertow of **Pink Floyd's *Wish You Were Here*** (p74). His interviews with The Mars Volta feature in Nicolas Jack Davies' acclaimed forthcoming documentary, *Omar And Cedric: If This Ever Gets Weird.*

Photographer **Jill Furmanovsky**'s first rock shot was of Paul McCartney. It was taken on a Kodak Instamatic when she was a teenage Beatles fan. Since then, she's photographed many of the biggest names in rock, including Pink Floyd circa *Wish You Were Here* (p74).

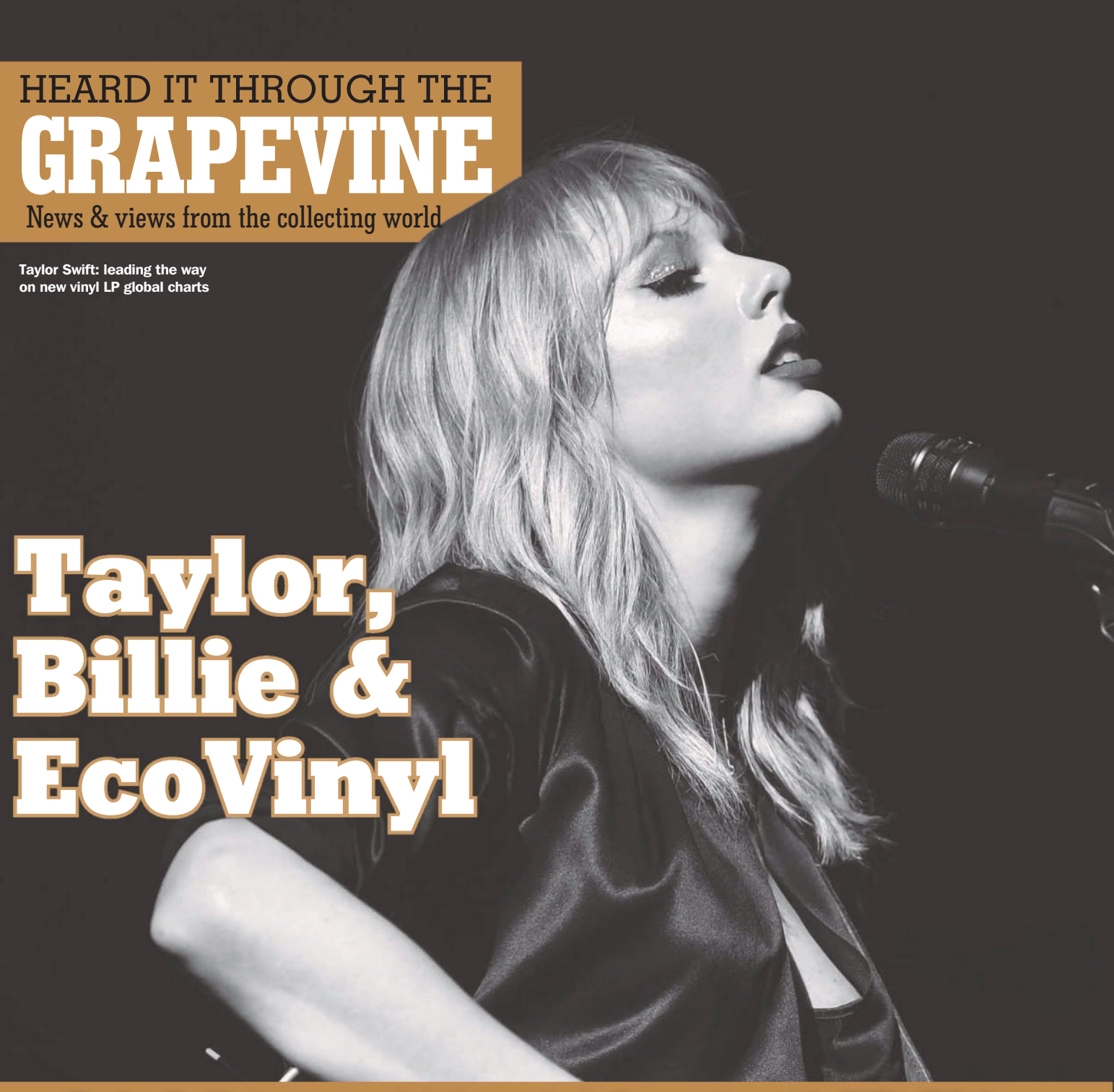
Gered Mankowitz (p54) is one of the acclaimed photographers of his generation. Over five decades he has captured iconic portraits of The Rolling Stones, Jimi Hendrix, Kate Bush and many more. His exhibition is now on at the Gibson Garage, London.

A massive fan of **Jackie DeShannon** (p66), **Lois Wilson** was excited to interview the Laurel Canyon singer who was performing on the radio from the age of four, opened for The Beatles on their first US tour and was pals with The Byrds.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 13 JUNE

BRITPOP REVISITED

PLUS! MARC ALMOND + CROWDED HOUSE + BON JOVI + VINI REILLY + PERNICE BROTHERS + THE O'JAYS



Taylor Swift: leading the way on new vinyl LP global charts

Taylor, Billie & EcoVinyl

Taylor Swift dominates global new vinyl album sales, while **Billie Eilish** questions the format's green credentials

The International Federation Of The Phonographic Industry presented its *Global Music Report* on 21 March, revealing that sales of physical formats around the world rose 0.5 per cent year-on-year through 2023, accounting for 17.8 per cent of all sales (with streaming dominant). The report's authors noted that physical sales rose last year 13.4 per cent over 2022, "driven by strong gains in CD revenue and the continued expansion of vinyl. Asia remained the leading region for physical [formats], responsible for almost half (49.2 per cent) of global revenues, helped by strong sales from K-pop acts." However, it's **Taylor Swift** who leads the way in new vinyl album sales, with seven entries in the Top 20 and the only million-plus selling LP. She's yet to do *(Taylor's Version)* retreads of her eponymous debut or *Reputation*, but hinted in March at "exciting" forthcoming projects.

On 28 March, in an interview with US *Billboard* magazine, **Billie Eilish** lamented that "we live in this age where, for some reason, it's very important to some artists to make all sorts of different vinyl and packaging, which ups the sales, and gets them more money. I can't even express how wasteful it is. People are just getting away with it and I find it really frustrating, as somebody who really goes out of my way to be sustainable. It's some of the biggest artists in the world making fucking 40 different vinyl packages that have a different unique thing, just to get you to keep buying more. It's irritating. You care that much about making money? It's all your favourite artists doing that shit," though she *didn't* name any. **The Rolling Stones** have issued 43 limited-run variant sleeve/format editions of their latest *Hackney Diamonds* LP, but that's as may be. On 29 March, **Sean Ono Lennon** rued via X online that "the vinyl record industry is a tiny shadow of what it once was. LPs and 45s are *not* disposable,

> "It's some of the biggest artists in the world making 40 variants"

single-use plastics. I have records that were made by Edison's company that still play. Everyone complaining about vinyl records from an environmental perspective are doing so with their cellphones and computers and bullshit. This is not to disrespect anyone. The main artist speaking on this is brilliant and talented and I love them. But coming out against a tiny niche market in an industry that's already been gutted by streaming is not the win you think it is. We literally only have a tiny handful of factories globally that can print vinyl anymore.

Global New Vinyl Album Sales 2023

1 **Taylor Swift** *1989 (Taylor's Version)*	1.4 million
2 **Taylor Swift** *Speak Now*	684,000
3 **Taylor Swift** *Midnights*	562,000
4 **Travis Scott** *UTOPIA*	415,000
5 **Pink Floyd** *The Dark Side Of The Moon*	402,000
6 **Olivia Rodrigo** *GUTS*	398,000
7 **Taylor Swift** *Folklore*	377,000
8 **Lana Del Rey** *Did You Know That There's A Tunnel Under Ocean Boulevard?*	352,000
9 **Taylor Swift** *Lover*	323,000
10 **Fleetwood Mac** *Rumours*	323,000
11 **The Rolling Stones** *Hackney Diamonds*	305,000
12 **Lana Del Rey** *Born To Die*	256,000
13 **Taylor Swift** *Evermore*	237,000
14 **Queen** *Greatest Hits*	227,000
15 **Taylor Swift** *Red (Taylor's Version)*	225,000
16 **Tyler, The Creator** *IGOR*	218,000
17 **Michael Jackson** *Thriller*	217,000
18 **Metallica** *72 Seasons*	206,000
19 **Harry Styles** *Harry's House*	204,000
20 **Boygenius** *The Record*	200,000

Top 10 Global Revenue Music Markets, 2023

1 US
2 Japan
3 UK
4 Germany
5 China
6 France
7 South Korea
8 Canada
9 Brazil
10 Australia

Top 10 New Vinyl Artists In UK, 2023

1 **Taylor Swift**
2 **Lana Del Rey**
3 **Pink Floyd**
4 **The Rolling Stones**
5 **Arctic Monkeys**
6 **Fleetwood Mac**
7 **The Beatles**
8 **Oasis**
9 **David Bowie**
10 **Blur**

See globalmusicreport.ifpi.org, BPI.co.uk, officialcharts.com, billboard.com, billieeilish.com, and on twitter.com seanonolennon, MrBlackFrancis. Billie Eilish* Hit Me Hard And Soft *CD, LP, grey, white, blue, red, yellow, turquoise, green eco-LPs, green, orange cassettes, are on Darkroom, 17 May. She plays in July 2025 at (10-11,13-17) London Greenwich O2 (19-20,22-23) Manchester Coop Live.

Billie Eilish looks on the black side

Leave us boomers alone. We like our music to sound good. Let us have our records in the physical world. You can stream all you want, to pay a tiny handful of CEOs. But we like vinyl. From my cold dead hands!"

Pixies' **Black Francis** added, "You're right that vinyl is not single use and inert. [While] it's arguably the most toxic plastic, Deepgrooves in Netherlands presses a 'calcium-zinc based type of PVC which contains environmentally-friendly non-toxic stabilizers', whatever that means".

Eilish's own new studio set is due 17 May and her website noted that she "will be releasing a limit of eight variants of vinyl through her website, as well as all major retailers. Each is out the same day, containing the same tracklisting, and all produced with the most sustainable practices. The standard black variant is made from 100 per cent recycled black vinyl. The remaining seven coloured vinyl LPs are made from ECO-MIX or BioVinyl. The former is created using 100 per cent recycled compound made of leftovers from any colour which cannot otherwise be used. These pieces are recycled and reused for production of future discs. Therefore, every disc will be unique and look different. Additionally, Billie is using recyclable compound for her single-LP colours, collecting all first-run scraps to reuse for additional runs later. BioVinyl helps to reduce carbon emissions by 90 per cent versus virgin vinyl, by using non-fossil fuel materials like used cooking oil or industrial waste gases, while maintaining the same audio and optical quality. All vinyl packaging is from certified recycled paper/boards made 100 per cent from post-consumer waste and recycled pre-consumer fibres. The ink used is raw, plant-based and water-based dispersion varnish. In place of shrink-wrap, the sleeves are 100 per cent recycled and reusable. For shipping, all finished goods are packaged/shipped to depots in up to 93 per cent recycled and 100 per cent recyclable shipping boxes. Cassette shells are made from recycled pieces that are ground down and reused to make new shells.

"No plastic boxes. Instead, certified eco-friendly stock to make o-cards is used in their place. CD packaging is made from softpaks with zero plastic jewel boxes. All softpaks are made from certified stock with 100 per cent renewable fibres and up to 30 per cent post-consumer recycled fibres that are 100 per cent recyclable. Posters are made from 100 per cent recycled paper. Billie is using a range of solutions as she works with her team towards constant improvement. All merchandise clothing uses residual dead stock from prior productions, organic or recycled polyester or cotton, non-toxic dye inputs and intentional design processes for circularity, reduced climate impact and regeneration, to reduce harm to people and planet."

Photos: (Taylor Swift) David Hogan, TAS Rights Management

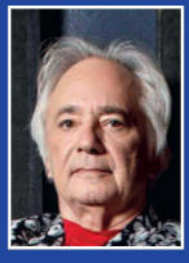
Memorabilia lane
Auction houses around the world

In March, US Juliens Auctions appointed David Goodman and Laura Woolley of Sotheby's as CEO and Head Of Appraisals. The ***Randy Bachman*** *Collection* of 200-plus instruments, including guitars used on **The Guess Who**'s American Woman (estimate, $400,000) and one at $200,000, are at Hard Rock Café, Broadway, New York, 22-28 May, and auctioned there via juliensauctions.com, 29-30 May. Other lots (800-plus) include **John Lennon**'s 'lost' *Help!* guitar (estimate, $800,000), Mötley Crüe's **Mick Mars**, **U2** guitars, **Amy Winehouse**, **Tina Turner** dresses, **Michael Jackson**, **Joan Jett** jackets, **Kurt Cobain** handwritten set-list, **Freddie Mercury** sneakers. An 18 April auction of **Tony Bennett** items included his art, notably a painting for $26,000. ■ On 30 May, an *Entertainment* auction is held via ewbanks.co.uk. ■ On 26 June, a *Music Auction* is held via andersonandgarland.com, including hi-fi, instruments, 10,000-plus records. ■ A 13 April auction via goldin.co included **Tupac Shakur** handwritten letter. ■ On 12-13 April, gottahaverockandroll.com offered 1,200-plus **The Beatles** items, estimate $3 million. ■ On 22 April, Blink-182's **Travis Barker** offered a drum kit via trophy.travisbarker.com. ■ In March, **Kesha**'s 6,000 feet^2, five-bed house, with pool, spa, Mar Vista, Los Angeles, was offered via realtor.com for $5.995 million and, in April, **Diana Ross**' 5,000 feet^2, five-bed, five-bath house, San Maco Island, Florida, with pool, dock, garage, 0.25 acres, was $17.898 million, and **John Fogerty**'s five-bed, eight-bedroom house, Hidden Hills, California, with 2.26 acres, pool/house, spa, massage room, cinema, guest-house, barn, $21.5 million. ■ In April, ex-Megadeth's **Kiko Loreiro** offered guitars via reverb.com. ■ Metallica's **Las Ulrich**'s childhood 538 metre^2 home villa, with garage, garden, Hellerup, Denmark, was offered in April via elbaeks.dk for 48 million kronor. ■ A 25 April auction via natedsanders.com included **Keith Richards** guitar, **George Harrison** sitar.

Fab find: Darren Julien (left) and Martin Nolan of Juliens Auctions at London Hard Rock Café with John Lennon's guitar, used on *Help!* and *Rubber Soul*

HELLO IT'S ME
Scott Phares

The Hollywood Stars' singer/guitarist on their first studio set in 47 years



How come you're back now?
The band re-formed in 2018, but we didn't record until 2020, then Covid hit. Early 2023, we got Michael Rummans back, while George Keller and Jeff Jourard joined. The vibe changed. We were more creative, open to ideas, and came up with 13 new tracks. The sound is very reminiscent of the original band, but new. The production is clean, like in the 70s. It was fun. Ballads, anthems, quirky songs, straight-ahead rock'n'roll, pop. Our best album.
Were there any amusing episodes during its creation?
Jeff suggested some obscene lyrics to Michael's Sleeping Giant. That had me doubled over in laughter. Michael comes up with off-the-wall ideas, one being cello on Shortage Of Love, another, harmonica on Walking With An Angel.
How long did it take?
We rehearsed and curated for a few months, then recorded in two four-day sessions: six in March 2023, seven November. Mixing December, mastering this January.
What happened during your interregnum?
I made two albums with Hero. Ruben De Fuentes and Terry Rae played with Blue Cheer. Ruben went to Steppenwolf, and Terry had a career in security. Gary Van Dyke played in Virgin, Kevin Barnhill in Bandit. Mark Anthony pursued a country crossover career until his death. I retired in 1980 and pursued a career in technology. Then, in 2013, Robin Wills of The Barracudas reached out to Terry. I ended up sending a 1/4" stereo rough mix of our first album to England, and Robin digitised, cleaned, mastered and released it, as *Shine Like A Radio: The Great Lost 1974 Album*. We were quite pleased *Record Collector* gave it 5 stars as "one of the most vital reissues of the year"! After that, I hired my son, Brian Phares (at MTV) and his then-girlfriend, Kelsey Bergfelder (VH1), to produce a video of King Of The Night Time World. In 2017, a 7" EP was released. In 2018, I was in Los Angeles for a school reunion and met Michael, Terry and Ruben. Michael asked, "Would you consider getting back together?" I said, "Sure." November 2018, we played the Radio Free Hollywood benefit, then returned to the Whisky A Go Go in 2019. We found a 1/4" tape of the unreleased precursor to *The Hollywood Stars* and released it as *Sound City*. Then we signed with Golden Robot and put out *Live On The Sunset Strip*.
What's been the standout moment?
Standing in December 1973 at the Whisky, knowing that John Lennon was there. Just before we went on, Kim Fowley said, "Before you sing High School Confidential, say, 'Here's a song you might've heard at the Star-Club a few years ago.'" Talking directly to Lennon.
What's been the worst?
I was fired from Hero, even though I wrote most of the songs and had the connections. I was devastated and quit. In 2004, I was at a friend's party in Westport and, after a few drinks, they convinced me to sing with a band they'd hired. Then I started playing with friends.
Who's been the biggest inspiration along the way?
The Beatles. I jammed with Ringo and met George Martin. Also, my friends, Steve Bartek [Oingo Boingo], George Bunnell [Strawberry Alarm Clock], Steve Goddard, my wife, Judy, Jon Carney of Baltimore Symphony, and Andrew Constantine of Fort Wayne Philharmonic.
What do you put your longevity down to?
A great band with great songs, and it doesn't hurt that KISS and Alice Cooper covered two of them.
What would a biopic tagline be?
The most famous band you never heard of. Big acts opened for us, including Journey, The Tubes, Quiet Riot.
What's next?
A lot depends on how well the album does, but we're writing new material and hope to play Europe.

The Hollywood Stars* Starstruck *CD is on Rum Bar, 14 June, and LP on Sioux, 1 September.

Acoustic+

Ann Powers *Traveling: On The Path Of* ***Joni Mitchell*** book, Dey, 11 June. ■ **Tom Hollier** *Time Has A Way Of Losing You* 3CD, eight bonuses, Grapefruit, 21 June. ■ *Petty Country* CD, 2LP, with The Heartbreakers' **Benmont Tench**, plus **Chris Stapleton**, **Thomas Rhett**, **Luke Combs**, **Dolly Parton**, **Dierks Bentley**, **Lady A**, **Brothers Osborne**, **Wynonna Judd**, **Lainey Wilson**, **Willie Nelson**, **Lukas Nelson**, **Carly Pearce**, **Steve Earle**, **Margo Price**, **Midland**, **The Cadillac Three**, **Marty Stuart**, **Rhiannon Giddens**, **George Strait**, Big Machine, 21 June. ■ **SUSS** *Birds And Beasts*, with **Pat Irwin** (ex-The B-52's), Northern Spy, 28 June. ■ **Dolly Parton** *Billy The Kid Comes Home For Christmas* book, Penguin, 1 October.

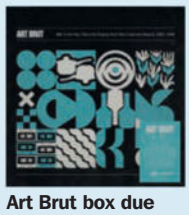
Biz

In April, JAM Record Bar opened on George Street, Sydney, Australia, with 15,000 LPs for playback in the bar and a selection in wall displays. ■ On 19 May, Sterling Record Store opens at 121, Fifth Street, Park, Slope, Brooklyn, New York, part financed by Erasure's **Vince Clarke** and gofundme.com/f/sterling-record-store. ■ Leeds Wire venue closes 2 June. ■ On 22 April, the solar-powered Audiodrome record-pressing plant opened in Gainsville, Florida, offering recycled eco-LPs and PVC alternate BioVinyl from May. ■ The Vinyl Factory's *REVERB* immersive experience, including 18 audio-inspired installations, audio-visuals, performances, is at 180 Studios, The Strand, London, 22 May-28 September.

Hip-Hop/Dance

SH Fernando/SKIZ *The Chronicles Of Doom* **MF Doom** book, Astra House, 29 October. Due: TBC **Snoop Dogg**/**Dr Dre** *Missionary*, [TBC].

Indie



Art Brut box due

Cola *The Gloss*, with **Evan Cartwright** (The Weather Station), Fire Talk, 14 June. ■ James Nice ***The Durutti Column*** *– A Life Of Reilly* book, Burning Salad, 17 May. ■ **Cranes** *Collected Works Vol 1, 1989-97* 6CD, 34 bonuses, Cherry Red, 28 June. ■ **The Folk Implosion**'s first album in 25 years, *Walk Thru Me*, Joyful Noise, 28 June. ■ Paul Cox *Stills* – ***The Cure*** *Photographs* photobook, Rough Trade, 9 September. ■ **Art Brut** *A Record Collection, Reduced To A Mixtape* green 2LP, *Vol 1, And Yes, This Is My Singing Voice!* 78-track 5CD box, 40 unissued, fanzine, signed print, Demon, 5 July. Due: May (31) ex-Psychic TV's **Drew McDowall** *A Thread, Silvered And Trembling*, Dais June (7) **APB** *The Radio 1 Sessions*, Liberation Hall (28) **Dirty Three** *Love Changes Everything*, Drag City TBC Low's **Alan Sparhawk** *White Roses, My God*, **The Cardigans** *The Rest Of The Best* 2CD, 2LP, [TBC]. ➤

Photos: (Scott Phares) Harmony Gerber; (Juliens) Andy Rawl

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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we brace ourselves for new music from **The Offspring**, **Soul Sign**, **Katy Perry**, **Papa Roach**, **Natasha Bedingfield**, **Down**, **Lily Allen**, **SHAV** (System Of A Down's **Shav Odadjian**), Atomic Kitten's **Natasha Hamilton**, **Modest Mouse**, **Paramore**, **Kylie Minogue**, **Foreigner**, **RAYE**, **Clutch**, **Noel Gallagher**, **Nightwish**, **Janet Jackson**, **Pearl Jam**, **Sade**, **Jimmy Barnes**, **Billy Idol**, **Deftones**, **Gordon Giltrap & Nick Hooper**, **Vent 414**, **Crimson Glory**, **Shelby Lynne**, **Robbie Williams**, **Childish Gambino** (two), BLACKPINK's **Lisa** (on RCA), **Vanessa Williams** (Mellian), **Miranda Lambert** (Republic), **Mötley Crüe** (Big Machine), **The Night Flight Orchestra** (Napalm); reissues from **Stryper**, **Cats In Space**; and a memoir by Poison's **Rikki Rockett**.

CELLULOID HEROES

Projects due include **Air Supply** *All Out Of Love* biopic in 2025; **Melissa Etheridge** *I'm Not Broken* two-part documentary series, *The Crow Girl* film, soundtracked by **Adam Price** and **Slash**, Paramount+; Luca Guadagnino's *Queer* film and Scott Derrickson's *The Gorge* film, both soundtracked by NIN's **Trent Reznor**, **Atticus Ross**; Andrew Stanton's *In The Blink Of An Eye* film, soundtracked by **Thomas Newman**, via Searchlight; Sony's *Bad Boys: Ride Or Die* film, soundtracked by **Lorne Balfe**, in cinemas, 7 June; Scott Cooper's *Deliver Me From Nowhere* **Bruce Springsteen** documentary, via Disney; Spike Lee's *High And Low* film, with **Ice Spice**; Martin Scorsese's **Frank Sinatra** biopic; Irene Taylor's *I Am:* ***Celine Dion*** documentary, Amazon Prime, 25 June; Trey Parker & Matt Stone's latest film, with **Kendrick Lamarr**, cinemas, 4 July 2025; Gurinder Chadha's *Christmas Karma* film, soundtracked by **Nitin Sawhney**, Take That's **Gary Barlow**, All Saints' **Shaznay Lewis**, cinemas, December 2025; Tiffany Paulsen's *Winter, Summer, Spring Or Fall* film, soundtracked by Death Cab For Cutie's **Zac Rae**, premiering New York *Tribeca Film Festival* this month, along with Don Hardy's ***Linda Perry***: *Let It Die Here* documentary, including **Dolly Parton**, **Brandi Carlile**, **Christina Aguilera**, Henrik Burman's ***Avicii*** *– I'm Tim* documentary, with **David Guetta**, Chic's **Nile Rodgers**, Coldplay's **Chris Martin**; Alan G Parker's *Borrowed Time* **John Lennon** documentary, by Christmas; Paul Clarke's ***Midnight Oil****: The Hardest Line* documentary, premiering Syndey State Theatre, 5 June.

KIT & CABOODLE

Slash has a 'Jessica' Les Paul Standard guitar out via Gibson; Blink-182's **Tom DeLonge** has a Starcaster guitar out via Fender.

ACOUSTIC

June (14) **Madeline Hawthorne** *Tales From Late Nights And Long Drives*, producer Ryan Hadlock (The Lumineers), madelinehawthorne.com, **Zsela** *Big For You*, co-producers Daniel Aged (Frank Ocean), **Gabe Wax** (Soccer Mommy), Mexican Summer.

INDIE

May (24) **Girl & Girl** *Call A Doctor* CD, white LP, producer Burke Reid (Courtney Barnett), Sub Pop June (7) **The Mysterines** *Afraid Of Tomorrows*, producer John Congleton (St Vincent), Fiction (14) **Hermanos Gutierrez** *Sonido Cosmico*, producer **Dan Auerbach** (The Black Keys), Easy Eye Sound (28) **Milly** *Your Own Becoming*, producer Sonny DiPerri (NIN), Dangerbird July (19) **Sham Family** *A Deaf Portrait Of Peace* DL, producer **Graham Walsh** (Holy Fuck) September (13) **Deadletter** *Hysterical Strength*, producer Jim Abbiss (Adele), SO November **Our Girl**'s latest, producer John Parish (PJ Harvey), Bella Union TBC **Summer Salt** *Electrolytes*, producer Carlos De La Garza (St Vincent), AWAL.

METAL

June (21) **SUMAC** *The Healer* 2LP, producer Scott Evans (Thrice), bandcamp.com, **King Bastard** *From Whence We Came* DL, producer Brendan McGowen (Lamb Of God) (28) **Nothing More** *Carnal*, producer WZRD BLD (Disturbed), Better Noise.

PUNK

June (7) Authority Zero's **Jason DeVore** *Till The Voice Goes Out*, co-producer Bob Haag (The Ataris), Double Helix (28) **Chaser** *Small Victories*, producer Cameron Webb (NOFX), Double Helix.

ROCK

June (21) **Talker** *I'm Telling You The Truth*, co-producer Collin Pastore (Boygenius), **The Mercury Riots** *In Solstice*, producer Mike Fraser (AC/DC), DLs September (13) **Giovannie & The Hired Guns** *Land Of The Lost*, producer Johnny K (Megadeth), Warner Nashville (20) **Lesoir** *Push Back The Horizon* CD, LP, coloured 2LP with bonus, producer John Cornfield (Muse), V2.

Zsela's oceanic debut, with Marc Ribot

Thanks for the memorabilia

US study reveals which genres' fans fork out the most on merchandise

In March, a survey of 1,000 US music fans found that 46 per cent of women and 44 per cent of men buy official merchandise of their favourite artists, including items such as T-shirts, hoodies, tour programmes, phone cases, shot glasses and keychains. They spend an average of $252 per annum. ***See blog.customink.com.***

US Top 10 Merch Sale Genres
(% of fans making purchases)
1 Metal – 40
2 Electronic – 31
3 Lo-fi – 30
4 Indie – 29
5 Folk – 27
6 Rock – 25
7 K-pop – 23
8 Country – 22
9 Jazz – 22
10 Hip hop/rap – 21

US Top 10 Merch Sale Spenders
(highest average spending by fans)
1 K-pop – $418
2 R&B – $323
3 Metal – $305
4 Electronic – $305
5 Hip Hop/rap – $298
6 Lo-fi – $271
7 Jazz – $251
8 Pop – $246
9 Rock – $245
10 Classical – $245

Maiden maiden: metal fans love their merch

Metal

Psychotic Waltz *A Social Grace* yellow, lilac 2LPs; 2CD with 13 bonuses; *Bleeding* red, green LPs; 2CD, 16, 31 May, *Into The Everflow* red, orange LPs; 2CD, 14; *Mosquito* green, blue LPs; 2CD, 21, *To Chase The Stars* 2LP, white 2LP, 12 July, InsideOut. ■ Ex-Skid Row's **Erik Gronwall** *Power – Musiken, Doden, Livet* Swedish book, HarperCollins, 12 September. ■ **Knights Of The Realm** *Draker Than Leather*, with **Magnus Henriksson** (Eclipse), **Marcus Vono Boisman** (Tank), **Mats Rydstrom** (Avatarium), Playground, 24 May. ■ **Orange Goblin** *Science Not Fiction* CD, 2LP, green, clear 2LPs, *Deluxe* CD with bonus, Peaceville, 19 July. ■ ***Carnivore*** *Expanded*, three bonuses, 7 June, **Chateaux** *Spirit Of*, two, 21 June, Dissonance. ■ **White Stones** *Memoria Viva* CD, marble eco-LP, with **Martin Mendez** (Opeth), Reigning Phoenix, 28 June. ■ **The Troops Of Doom** *A Mass To The Grotesque*, with **Jairo Guedz** (ex-Sepultura), Alma Mater, 31 May. ■ **Lamb Of God** *Wrath* yellow LP, *Resolution* marble 2LP, CDs with three bonuses each, Nuclear Blast, 14 June. ■ **Patriarchs In Black** *Visioning*, with **John Kelly** (ex-Danzig), Metalville, 19 July. ■ **Edge Of Sanity** *Purgatory Afterglow* 180g LP, red, yellow 180g LPs, 2CD with remixes, 21 June, *Nothing But Death* 180g LP, blue, lilac 180g LPs, 2CD with re/mixes, 23 August, Century Media. ■ **The Hu** *Live At Glastonbury* DL, four bonuses, Better Noise, 7 June. Due: May (17) **Demon** *Invincible*, Frontiers June (14) **Gamma Ray** *Insanity And Genius* 2CD, earMUSIC March 2025 **Amerikan Kaos** *All That Jive* February 2026 *The Sheeple Swing*, Metal Dept.

Prog/Avant

Grateful Dead *From The Mars Hotel* LP, pink, picture disc LPs; 3CD with bonuses, Rhino, 21 June. ■ **The Residents** *Demon Dance Alone Preserved* 24-track 2LP, 73-track 3CD with 27 unissued, New Ralph, 28 June. ■ Graeme Thomson *Under The Ivy* **Kate Bush** book, Omnibus, 11 July. ■ **Chapman-Whitney** *Streetwalkers 50th*, seven bonuses, **Jade Warrior** *Borne On The Solar Wind* 3CD, with *Jade Warrior*, *Released*, *Last Autumn's Dream*, Esoteric, 28 June. ■ **Al Stewart** *Past, Present And Future* 3CD/BD, 30 bonuses, **Pallas** *Eyes In The Night* 7CD, 13, Esoteric, 28 June. ■ **Jethro Tull** *Bursting Out (Inflated Edition)* 3CD/3DVD, with **Steven Wilson** 3CD remix, eight unissued, 3DVD with 5.1 mixes, 50 minutes New York Madison Square Garden 1978 video, Chrysalis, 21 June. ■ **Moon Unit Zappa** *Earth To Moon* book, White Rabbit, 22 August. ■ **Nightingale** *I* 180g LP, yellow 180g LP, 2CD with 25 bonuses, 21 June, *Nightfall Overture* 180g LP, blue 180g LP, 2CD, 16, 23 August, InsideOut. ■ **Pink Floyd**'s *Brainstorm: A Great Gig In The Sky* immersive experience, centred on *The Dark Side Of The Moon*, is on Friday/Saturday evenings in June at London Marble Arch Frameless. Due: June (28) **Christopher James Chaplin** *The Same And The Other*, Curious Music July (12) **Phish** *Evolve*, JEMP January 2025 **Ludovico Einaudi**'s latest, [TBC], TBC **Leprous** *Melodies Of Atonement*, InsideOut. ➤

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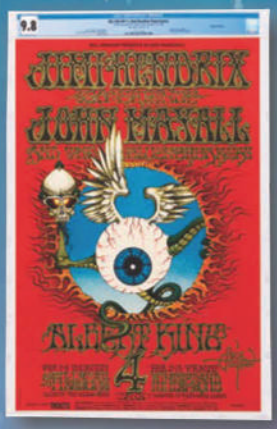

BG-105 Jimi Hendrix 1968 "Flying Eyeball" Concert Poster Signed by Rick Griffin, Graded 9.8.
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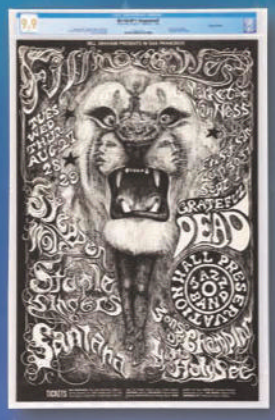

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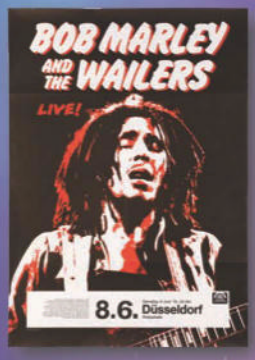

Bob Marley & the Wailers 1976 Düsseldorf, Germany Concert Poster.
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Pink Floyd 1977 Oakland, CA Concert Poster Signed by Randy Tuten, Graded 9.8 (AOR-4.47).
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The Beatles *The White Album* No. #0000006 John Lennon's Copy, Top-Loader Stereo UK Pressing LP Vinyl Record with Inserts (Apple, PCS 7067/7068, 1968).
Sold for $162,500

The Beatles *Abbey Road*, Album Cover Session, August 8, 1969, Portfolio of Seven Chromogenic Color Photographs, Edition No. 8/25, by Iain MacMillan.
Sold for $162,500

The Beatles *Yesterday and Today* Sealed Mono "First State" with "Butcher" Cover LP Vinyl Record (Capitol, T-2553) Slabbed and Graded 9.0.
Sold for $112,500

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Altogether Now
Noteworthy guest-spots this month

AURORA *Whatever Happened To The Heart?*, Decca, 7 June: **Dave Hamelin** (Beyonce), **Matias Tellez** (Maisie Peters), **Tom Rowlands** (The Chemical Brothers), **Chris Greatti** (Blink-182), **Ane Brun**.
As For The Future LP, CD with nine bonuses, As For The Future Music, 14 June: **Mauro Refesco** (Red Hot Chili Peppers), **Ryan Keberle** (David Bowie).
Arooj Aftab *Night Reign*, Verve, 31 May: **Kaki King**.
Allman Brown *Second Son*, Nettwerk, 28 June: **Thomas Bartlett** (Taylor Swift).
The Albion Band's Simon Care/Gareth Turner *Two's Up Two* 2CD, Talking Elephant, 21 June: colleague **Phil Beer**.
Johnny Cash *Songwriter* LP, coloured LP, CD, Mercury Nashville, 28 June: **Dan Auerbach** (The Black Keys), **Vince Gill** (Eagles).
Terri Clark *Take Two*, Mercury Nashville, 31 May: **Lauren Alaina**, **Kelly Clarkson**, **Ashley McBryde**, **Carly Pearce**, **Lainey Wilson**.
Louise Patricia Crane *Netherworld* CD, splatter 2LP, CD/DVD/book with 5.1 mix, 500-copy *Deluxe* box with CD/DVD/book, 7", gold 2LP, 20-copy *Super Deluxe* box adding unique custom artwork, test-pressing 2LP, Bad Omen, 21 June: **Jakko M Jakszyk** (King Crimson), **Gary Husband**, **Peter Blegvad**, **Nick Beggs**.
Cactus *Temple Of Blues* CD, 180g 2LP, red 180g 2LP, Cleopatra, 7 June: **Joe Bonamassa**, **Billy Sheehan** (Mr Big), **Randy Jackson** (ex-Journey), **Bob Daisley**, **Phil Soussan** (ex-Ozzy Osbourne), **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), **Dee Snider**, **Marco Mendoza** (ex-Twisted Sister), **Doug Pinnick**, **Ty Tabor** (King's X), **Tony Franklin** (ex-The Firm), **Warren Haynes, Jorgen Carlsson** (Gov't Mule), **Steve Stevens** (Billy Idol), **Britt Lightning** (Vixen), **Vernon Reid** (Living Colour), **Rudy Sarzo** (Quiet Riot), **Doug Aldrich** (Dio), **Mark Stein** (Vanilla Fudge), **Fernando Perdomo** (Brian Wilson), **Tim Owens** (ex-Judas Priest), **Ted Nugent**, **Pat Travers**.
Dizraeli *Joy Machine* LP, Def Presse, 31 May: **Joseph Costi** (Cat Stevens).
The Dead Tongues *Body Of Light*, *I Am A Cloud* LPs, Psychic Hotline, 9 August: **Jenn Wasner** (Bon Iver).
Steve Dawson *Ghosts*, Pravda, 14 June: **Nora O'Connor** (Neko Case).
The Eternal *Skinwalker* CD, coloured 2LP, Reigning Phoenix, 28 June: **Sami Yli-Sirniö** (Kreator), **Tomi Joutsen**, **Santeri Kallio** (Amorphis).
10cc's Graham Gouldman *I Have Notes*, Lojinx, 5 July: **Brain May** (Queen), **Ringo Starr**, **Hank Marvin**, **Albert Lee**, **Ric Fierabracci** (Blood, Sweat & Tears), **Beth Neilsen Chapman**, **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), **Derek Sherinian** (ex-KISS), **Simon Phillips** (ex-Toto).
Scott Guild *Plastic: The Album* LP/book, Random House, 31 May: **Stranger Cat** (Sufjan Stevens).
David Gilmour *Luck And Strange* LP, blue, orange LPs, white LP with variant sleeve; CD, CD with variant sleeve, two bonuses each, BDA, adding two, Dolby Atmos mix, Sony, 6 September: Pink Floyd colleague **Guy Pratt**, **Steve Gadd** (ex-Journey), **Roger Eno**.
Peggy Gou *I Hear You*, XL, 7 June: **Lenny Kravitz**.
Hot Chip's Joe Goddard *Harmonics* CD/phot, 2LP, pink 2LP/photo/stickers, Domino, 12 July: colleagues **Alexis Taylor**, **Al Doyle**.
Headie One *The Last One*, Columbia, June: **Stormzy**.
Humanist *On The Edge Of A Lost And Lonely World*, Bella Union, 26 July: **Dave Gahan** (Depeche Mode), **James Allan** (Glasvegas), **Peter Hayes** (Black Rebel Motorcycle Club), **Isobel Campbell** (ex-Belle & Sebastian), **Ed Harcourt**.
Immersion *Nanocluster Vol 2*, Swim ~, 14 June: **Thor Harris** (ex-SWANS), **Matt Schulz** (Holy Fuck).
Eiko Ishibashu *Evil Does Not Exist* LP, Drag City, 28 June: **Jim O'Rourke** (Sonic Youth's Thurston Moore).
Whey Jennings *Jekyll & Hyde*, Dirt Rock Empire, 23 August: **Danny Parks** (Blake Shelton), **Duncan Mullins** (Luke Bryan).
Andy James *Let Me See Your Heart*, Le Coq, 7 June: **John Patitucci** (Chick Corea), **Alex Acuna** (Weather Report).
Deron Johnson *Free To Dance*, Colorfield, 28 June: **Miles Davis**.
Kvaen *The Formless Fire*, Metal Blade, 21 June: **Jeff Loomis** (Arch Enemy), **Mike Wead** (King Diamond).
Kid Bookie *Songs For The Living/Songs For The Dead*, Marshall, 13 September: **Bill Martin** (Good Charlotte), **Mikey Demus** (Skindred).
Kronos Quartet *Outer Spaceways Incorporated*, Red Hot Organization, 21 June: **Marshall Allen** (Sun Ra), **Laraaji**, **Laurie Anderson**.
Drew McDowall *A Thread, Silvered And Trembling* LP, Dais, 31 May: **Eric Davis** (St Vincent).
The Modern Jazz & Folk Ensemble CD, LP, Acid Jazz, 24 May: **Jacqui McShee**.
Carlos Nino *Placenta*, International Anthem, 24 May: **Andre 3000** (Outkast).
John Oates *Reunion* DL, 17 May: **Bela Fleck**, **Jerry Douglas**.
Octoploid *Human Amoral*, Reigning Phoenix, 5 July: **Tomi Joutsen** (Amorphis).
Bones Owens *Love Out Of Lemons* CD, LP, Black Ranch, 12 July: **Julian Dorio** (Eagles Of Death Metal).
Orville Peck *Stampedes*, Warners, [TBC]: **Willie Nelson**.
PIG *Red Room* CD, LP, Metropolis, 17 May: **Gunter Schulz**, **En Esch** (KMFDM), **Burton C Bell** (Fear Factory), **Chris Connelly** (Ministry).
Axel Rudi Pell *Risen Symbol*, SPV, 14 June: **Bobby Rondinelli** (ex-Rainbow).
Painful *Nefarious Monarchy*, painfulmetal.com, 25 May: **Alexander Krull** (Leaves' Eyes).
Santana's Michael Shrieve *Drums Of Compassion*, 7D, 24 May: **Jack DeJohnette** (Bill Evans), **Airto Moreira** (Weather Report), **Trey Gunn** (King Crimson).
Jack Savoretti *Miss Italia* CD, LP, red LP, Absolute, 17 May: **Zucchero**, **Natalie Imbruglia**, **Miles Kane**.
Stand Atlantic *Was Here* CD, green, red LPs, Hopeless, 23 August: PVRIS' **Lynn Gunn**.
Salute *True Magic*, Ninja Tune, 12 July: **Rina Sawayama**, **Disclosure**.
Scene Queen *Hot Singles In Your Area*, Hopeless, 28 June: **Wargasm**.
Scarlet Rebels *Where The Colours Meet* CD, LP, Earache, 16 August: **Elles Bailey**.
David Serby *Low Hanging Stars*, Blackbird, 14 June: **Greg Boaz** (Mavis Staples).
Linda Thompson *Proxy Music*, StorySound, 21 June: **Martha Wainwright**, **The Proclaimers**, **Rufus Wainwright**, **Ren Harvieu**, **John Grant**, **Eliza Carthy**, **The Unthanks**, **Teddy Thompson**.
Unknown Territories *Supernatural*, Blindside Communications, 24 May: **Tom Hingley** (Inspiral Carpets).
The Wood Brothers' Oliver Wood *Fat Cat Silhouette* CD, LP, Honey Jar, 14 June: **Steve Berlin** (Los Lobos), **Marcus James Anderson** (Marshall Tucker Band).
Ex-Delain's Charlotte Wessels' latest, Napalm, 20 September: ex-colleagues **Timo Somers**, **Otto Van Der Oije**, **Joey De Boer**.
Tashi Wada *What Is Not Strange?*, RVNG, 7 June: **Devon Hoff** (Xiu Xiu), **Julia Holter**.
Zoon's latest, [TBC]: **Lee Ranaldo** (ex-Sonic Youth), Broken Social Scene's **Kevin Drew**, **Brendan Canning**, **Charles Spearin**.

Scene Queen has a debut Wargasm

Pop+

Paul McCartney & Wings *One Hand Clapping* remix 23-track 2LP/7", 26-track 2CD, MPL, 14 June. ■ **Marina Diamandis** *Eat The World* book, Canongate, 31 October. ■ Shakespears Sister's **Marcella Detroit** *Jewel* 2CD, 22 bonuses, London, 21 June. ■ **London Grammar** *The Greatest Love* CD, LP, picture disc LP, LP/CD/book, three variant sleeve cassettes, Ministry Of Sound, September. ■ **Tanita Tikaram** *The WEA/East-West Albums 1988-95* 5CD, with *Ancient Heart*, seven bonuses, *The Sweet Keeper*, four, *Everybody's Angel*, five, *Eleven Kinds Of Loneliness*, three, *Loves In The City*, five, Cherry Red, 28 June. ■ **Shampoo** *Complete* 3CD/DVD, 26 bonuses, 90/9, 28 June. ■ **Madness** *Theatre Of The Absurd Presents C'est La Vie (Enhanced Edition)* 2CD/book, 12 unissued bonuses, coloured LP/2CD/book/flexidisc, adding bonus, BMG, 7 June. ■ **Youngblud** *You Need To Exist: A Book To Love And Destroy!* book, [TBC], 15 August. ■ **Kiiōtō** *As Dust We Rise* CD, grey LP, *Deluxe* red LP/insert/signed print, 10-copy test-pressing LP, with **Lou Rhodes** (Lamb), Nude, 12 July. ■ Ben Wardle ***Mark Hollis*** *A Perfect Silence Expanded* book, markhollisbook.com, June. ■ The 40th **The Beach Boys** *Stomp Convention* is at The White Eagle Club, Raans Road, Amersham, Bucks, 12 October 2024. See beachboysstomp.co.uk. ■ ***Seal*** *Deluxe* 2LP, white 2LP, 16 bonuses (10 unissued), 2CD/BD adding Dolby Atmos mix, Rhino, 14 June. ■ **Erasure** *Cowboy Deluxe* 2CD, 17 bonuses (five unissued), townsendmusic.store, 31 May. ■ **Anastacia** *Our Song Gold Deluxe*, with unissued bonuses, Edel, 21 June. ■ **Mike Batt** *The Closest Thing To Crazy* book, Nine Eight, 20 September. Due: May (31) **Tremeloes** *Master*, Think Like A Key 2025 **Kim Wilde** *Closer*, Cherry Red.

Post/Punk+

Ted Kessler *To Ease My Troubled Mind* **Billy Childish** hardback, 500-copy signed/numbered book in custom wood-bound box with 7", White Rabbit, 15 August, and Childish's *From Fossilised Cretaceous Seams*, Damaged Goods, 5 July. ■ **The 4 Skins** *The Good, The Bad And... Expanded*, nine bonuses, **The Last Resort** *A Way Of Life Expanded*, 13, Captain Oi!, 14 June. ■ Agnostic Front's **Vinnie Stigma** *The Most Interesting Man In The World* book, Permuted Press, 10 September. Due: May (21) The Vibrators' **John Ellis** *Resonation* DL (31) Suicide's **Alan Vega** *Insurrection*, In The Red June (28) **Guided By Voices** *Strut Of Kings*, Rockathon.

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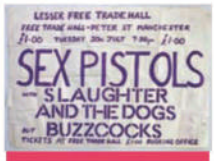

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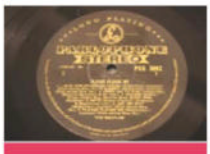

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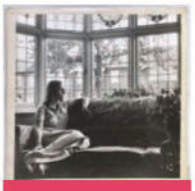

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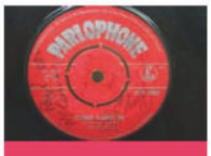

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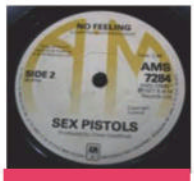

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Deep Purple new album box

Mad for it!

The Beatles' 'Mad day out' photos on display

Tom Murray's ***The Beatles****: A Mad Day Out* photo exhibition is at Harrogate Red House Gallery until 25 May. Shot on 28 July 1968, during a lull in the recording of *The Beatles* LP, he was drafted in last-minute to assist photographer Don McCullin and was given carte blanche to shoot two rolls of Kodak Ektachrome colour photos with a Nikon F35mm camera. Here, he reveals the thinking behind some mad Fab images, taken randomly around London that summer's day.

"It's a poignant piece for many fans, as it seems to foretell the eventual break-up of the group, even though they were in the highest of spirits at the time. It was a bit scary because Paul nearly did fall off! They'd climbed up a wooden plank to get on top of a large concrete block that was in the middle of a roundabout next to Old Street Station. Paul was wearing some smart shoes with smooth leather soles. As he pretended to fall backwards, he slipped, and genuinely began to lose his balance. It was a very big drop, and they were grabbing onto each other for dear life! They were play acting the whole time, and it was a sequence that took about an hour."

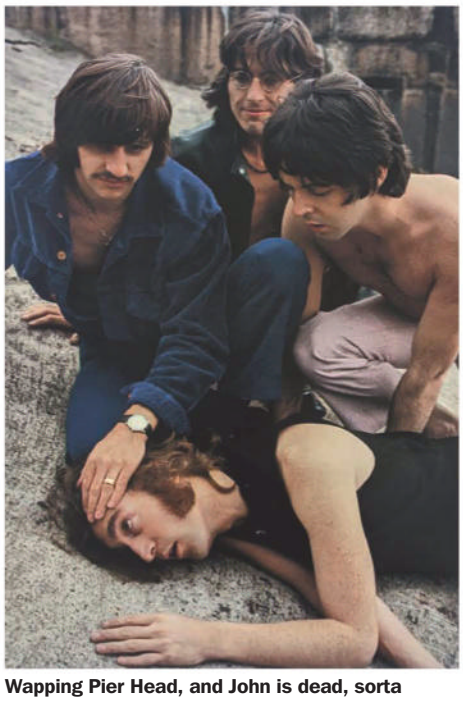
Old Street Underground station roundabout roust

St Pancras Old Church garden herbiage

"We were originally heading for Highgate Cemetery, as the boys wanted to visit the tomb of Karl Marx. But it was locked, so we found this little park instead, with them jumping in their Mercedes Pullman, and me in my Jag, following them. The hollyhocks were in full bloom and the boys just ran into the flowerbeds and started to pull poses. They weren't posing directly for my camera, so they were almost off-guard for this. Paul and I had a little game going on. He'd check to see if I was watching him, then pull some silly face, or make a pose. I spent the whole day watching him like a hawk and got some great spontaneous shots."

"I liked having George in the foreground. I was trying to capture a split second. It was already late in the afternoon, and it's a nice contrast with the background. We had perfect light, which was fortunate, as I had no flash. It's like the perfect holiday snap and captures the band's camaraderie. I knew it was going to be a fabulous picture. It just captures George perfectly. He was the quiet one. He didn't chit-chat. He spent the whole day looking pensive."

St Katherine's Dock, surveying the riverside



Wapping Pier Head, and John is dead, sorta

"Down by the Thames, John was wearing a camouflage jacket of Don's, a memento from his war reporting excursions. John suddenly dropped to the ground and closed his eyes, pretending to be dead. No idea why. The Beatles laughed, then they went deadly serious. John had his eyes closed and the rest looked on with serious expressions. George put on John's glasses and Ringo felt his forehead. John opened his eyes, the whole incident over in seconds. The boys were having a great time, and Yoko was just out of shot, joining in with the japes. It's weird, but this photo was considered for the cover of *Time* in December 1980. In the end, they decided it was too spooky."

See redhouseoriginals.com for details of the exhibition and prints for sale.

Photos: (The Beatles) Tom Murray

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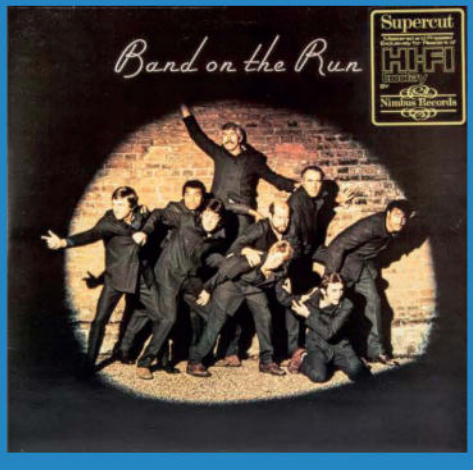

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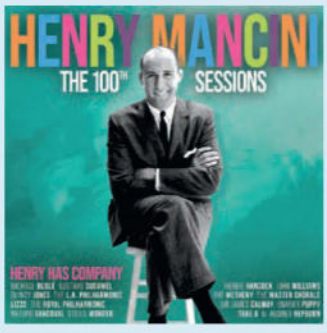
Reggae/Soul/Funk

In March, a cache of 30 demo tapes by **Marvin Gaye**, including 66 unissued cuts, was found at a house in Ostend, Belgium, where he lived in 1981. ■ **Jesse Johnson** *Revue/ Shockadelica/Every Shade Of Love* 2CD, five bonuses, Robinsongs, 7 June. ■ **Luther Vandross** *This Close To You* LP, CD with three bonuses, Primary Wave, 7 June. ■ Kris Needs ***George Clinton*** book, Omnibus, 11 July. ■ **The Spinners** *Keep On Keepin' On* 7CD, 18 bonuses, **Richard 'Dimples' Fields** *The Albums 1980-85* 3CD, Soulmusic, 28 June. Due: June (21) **Niney & The Observers** *Tubby's Want The Channel* 2CD, Cherry Red.

Soundtracks

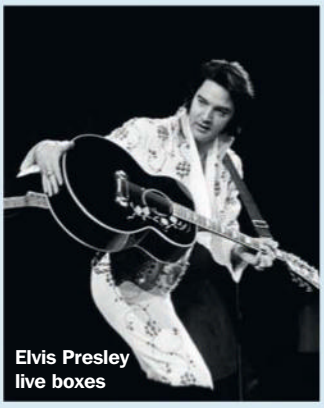
*The **Henry Mancini** 100th Sessions*, with **Quincy Jones**, **John Williams**, **Herbie Hancock**, **Arturo Sandoval**, **Lizzo**, **James Galway**, **Michael Buble**, **Pat Metheny**, **Stevie Wonder**, **Snarky Puppy**, Primary Wave, 21 June. Due: June (28) **Joe Hisaishi** *In Vienna*, Deutsche Grammophon.



Henry Mancini hits 100

Vintage

Elvis Presley *Elvis On Stage February 1973* 4CD, 4LP, Las Vegas Hilton stereo mix, with bonus rehearsals, MRS, 21 June. The *From Memphis To The Ryman* exhibition, including his 1954 Sun Records contract and shirt, are at Nashville Ryman Auditorium to October. Due: May (17) **Jack Hammer** *On The Dancefloor With*, **Bob Wills** *Ida Read Likes The Boogie*, Bear Family.



Elvis Presley live boxes

Got any news? Send it to tim.jones@metropolis.co.uk

EXCLUSIVE!

Jacket required

The Fluffy Jackets in Cordoba, Spain, 3 February 2024

The Fluffy Jackets' frontman, **Helge Rognstad**, tells *RC* about the blues-rockers' novel new free online album

Tell us about the new set.
Blues-rock, with heartfelt ballads and catchy pop. Neil Murray [ex-Whitesnake] was involved, as on all our albums, and his playing adds a melodic touch. We recorded in Norway, and Neil contributed from Scotland. We did overdubs in London. It was tough without [the late] Manny Charlton [Nazareth], my friend and mentor, as producer. Some guitar parts were meant for Manny, so I had to bring in friends, as I'd break down when I tried to play them. Manny would have been proud. We played the Manny memorial concert in Cordoba, Spain, earlier this year, at the invite of the Manny Charlton Band. I played guitar on Nazareth's Somebody To Roll, with Girlschool bassist, Tracey Lamb. I used Manny's Gibson Flying V guitar, which he used on the original recording in 1976. Very special. Then Neil and I performed Why Don't You Smile, which we recorded with Manny in Memphis. It was very emotional and heartwarming.

Why did you decide to offer the studio album gratis online?
We want everyone to access our music easily. This felt like the perfect way to do it. We see our new website/store as an opportunity to engage with fans on a deeper level through exclusive behind-the-scenes content, interactive features, promo videos and limited-run merchandise. We aim to create a vibrant online community where fans can connect. Also, platforms like Spotify offer music for free, leaving artists with minimal earnings. I received two Euros and 30 cents from our last album, while Spotify retains the bulk of customer relationships and fees. I thought, 'why not give our fans what they want?' and build our own community. It might not be sustainable long-term, but the distribution system isn't sustainable either. It's better to directly engage with our audience, and if people decide to buy a T-shirt or LP, at least we'll make some money from that!

The Fluffy Jackets* The Rise And Fall Of The Songwriter *DL and limited-run LP are out via fluffyjackets.co.uk on 17 May.

Helge Rognstad and Girlschool's Tracey Lamb, Cordoba, 2024

Photo: (The Fluffy Jackets) Emil Gammeltoft

It happened at the world's fair

RRPG Editor ***Daryl Easlea*** checks out the global record hub that is the Netherlands

Record Planet's *58th Mega Record & CD Fair* in the Netherlands showed signs that the world is returning to pre-Covid normality. In the sprawling Brabanthallen Exhibition complex in 's-Hertogenbosch (known as Den Bosch), the three hangar-like halls boasted just shy of 600 stalls and some 500 dealers from across continental Europe, Scandinavia, South America and South Africa. It was the fifth time that Den Bosch has hosted, after the fair moved from Utrecht in 2022. It was a reunion for many attendees, some having visited the first in 1993. Reflecting the post-Brexit scene, there were only 18 UK dealers, including stalwarts such as Vinyl Tap, Mr Bongo, Finders Keepers, Onion Vinyl and Mike Oxlong.

Ironically, the Netherlands was enjoying its first sunny days of the year, making organisers Stephan Van Zal and Elisabeth Matos worry about visitor numbers. They needn't have, as 15,000 punters came over three days. "Though the weekend was the first with beautiful spring weather," Van Zal noted, "many visitors from home and abroad came. It was the best spring edition that we've held at the new location. Proof of how lively the vinyl community is, and how strong the fair is".

Day One: Friday 12/4/24

Traders Day saw many people scuttling between stalls with huge wedges of vinyl. Here the Euro is king, and the foyer cash machines were frequently emptied. There were huge sales of empty 35L XL storage boxes, piled high at the back entrance ready to hold folks' stashes.

It was interesting to see how much 'fodder' – low-price singles, bargain bucket LPs – was about, and also the amount of 'overstock' €10-20E albums. Tubitek, from Lisbon, Portugal, had the market cornered for €20 albums in Hall 1. *RC* plugged at least one gap in the Miles Davis collection. However, there was still plenty of room for beautiful hardcore rarities. Stalls proudly displayed their most select wares in hanging PVC bags, Minty Vinyl, from Germany, having an original French Syd Barrett Golden Hair single for €15,000. At the other end of the scale, I delighted myself with global Isley Brothers compilations, including a bizarre 70s cash-in on US Pickwick's *This Old Heart Of Mine*. Worth €5 of anyone's green. I also saw a beautiful eden abhez wooden box set, with 2LP, book, T-shirt, slipmat and poster. €69? Tomorrow, perhaps.

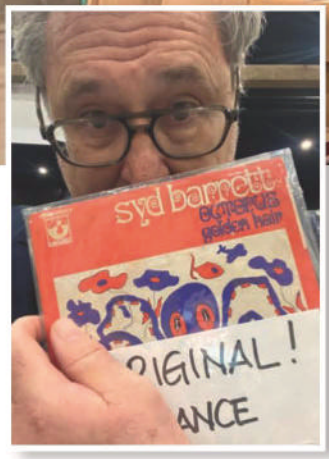
Day Two: Saturday 13/4/24

RC was in at 8am, watching the build-up. It was fascinating to see the informality of the Friday stalls replaced with the look and feel of shops ready for Christmas. I took a stop-motion film of those charging the doors at 9am. At lunchtime, Omega's auction was riveting, with a great number of bids online. A Stones *Satanic Majesties* sessions acetate made £9,400, a No 13 'White Album' £8,000, a superb The Clash Acklam Hall Christmas Day 1979 live poster, £1,100. And *RC* considered a flutter on the UK Janus pressing of Funkadelic's majestic *Maggot Brain*. Sitting with my paddle, the opening (and closing) bid was £1,300. It's £100 in the 2024 *RRPG*, and I was looking to put it in the next one at £200. Needless to say, *RC* didn't bid.

At Cirese Marcello's stall, *RC* held a copy of the aforementioned Syd Barrett single, in VG+, a snip at €10,000. The thrill of having one in your hands is almost as good as owning it. *RC* gave its card to a German dealer: "I work for a British magazine." He looked quizzically at it, and said, "yYu work for *the* British music magazine – typical British understatement." Soon afterwards, I was interviewed about the glories of record collecting, *RRPG* and *RC*, for Grant Stott's show on BBC Scotland. The organisation team behind the fair is not unlike *RC* – a group of dedicated people, the core together for years – with a sense of a camaraderie, meeting twice a year. Oh, and eden ahbez became mine.

Day Three: Sunday 14/4/24

A more relaxed day, but lots of bargains to be had. However, crate-digging wasn't helped by it being, like Saturday, one of the first truly *hot* days of the year in Holland. The main stage – which hosted the day before The 13th Floor Elevators' Ron Leatherman, courtesy of fair doyens, Charly, a KISS acoustic tribute act (bizarre to see 'Gene Simmons' by the coffee machine) and, today, Shandon Sahm – is run, as always, by DJ Miss Twist. "For almost 60 editions, the *Mega Fair* has felt like a second home," she told *RC*. "I'm like a fish in water, and it always gives me a wonderful feeling to see that vinyl connects all kinds of people." That was very true this year, as borne out by *RC*'s presence at the following week's UK *Record Store Day*. The age range is a great deal broader than in previous years and, while the clientele remains mainly male, *RC* would wager that there were at least three times as many women purchasers as in the past. It's easy for the old school to scoff at the joy of younger collectors holding a re-pressed The Beatles album, but the more vinylists the merrier, we reckon. One consequence, though, is the impact on bottom-end prices, as albums that were once strictly 'fodder' are now climbing in value, Fleetwood Mac's *Rumours* being an example.



Have you seen Syd? Our man Daryl Easlea has

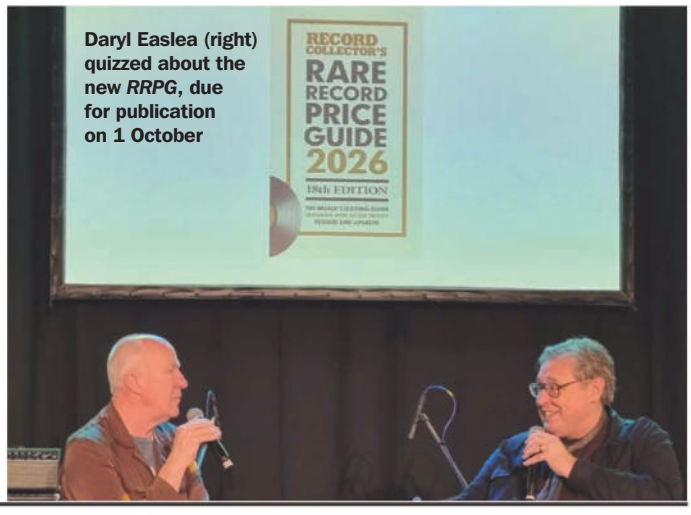
So, to the stage discussion about the forthcoming *RRPG*. *RC* was interviewed by Jan Vollaard, Dutch rock elder. The location of the stage on a Hall throughfare meant that, like even the big acts, there wasn't much of a crowd about, but attendant fair-ites listened intently and took photos. I brandished the first (1987) and latest *RRPG* editions, plus my PowerPoint potted history of the tome. I outlined that the upcoming *RRPG* will be a transitional volume, offering a 'safe space', a sense check and voice of reason, away from the big, shouty excitement of people paying well over the odds and inflating prices online that some hold as gospel. Everyone can find out the *Guide* prices this October.

In summary, after chatting to numerous dealers and attendees, it seems that the old warhorses continue to hold their value, albeit with something of a decline in 50s prices. The demand and values for scarce 90s/00s and current limited vinyl is sky high, though, so all looks well going forward.

Organiser Stephan Van Zal concludes: "A massive thank you to all the visitors, exhibitors, exhibition curators, bands, partners and suppliers for making this weekend's fair an incredible success! Your passion and dedication to the world of vinyl and music made this event truly special. We can't wait to welcome you all back in the second half of the year."

I had to unpack my suitcase for Security at Schipol airport on the way home, as the scanner showed up a quantity of "round things" in my bag...

See recordplanet.nl.



Daryl Easlea (right) quizzed about the new *RRPG*, due for publication on 1 October

The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

MAY (17) Pete Townshend *White City: A Novel*, *All The Best Cowboys Have Chinese Eyes* 45rpm 180g LPs, Universal; **Drive-By Truckers** *English Oceans* coloured 2LP, ATO; ***Fantomas*** LP, green, clear LPs, *The Director's Cut* LP, maroon, green LPs, *Suspended Animation* LP, green, pink, mottled pink LPs, Ipecac; **Death Cult** *Paradise Now* coloured 180g LP, Beggars Banquet; **The Adverts** *Cast Of Thousands* LP, Call Of The Void; **Johnny Moped** *Quonk!* green LP, CD, Damaged Goods; **Chelsea Wolfe** *Birth Of Violence* purple eco-LP, Sargent House; ***Busted*** red LP, *A Present For Everyone* blue LP, Integral; **Santana** *Moonflower* coloured 180g 2LP, Music On Vinyl; Magazine's **Barry Adamson** *Cut To Black* LP, CD, lexormusic.com; **Acids Mothers Reynols** *Vol 3* LP, VHF; **Duane Eddy** *The Biggest Twang Of Them All*, *Does Bob Dylan* coloured LPs, Sundazed; **Waxahatchee** *American Weekend* LP, Don Giovanni; ***Sky*** LP, Trading Places; **John Williams** *Indiana Jones & The Temple Of Doom*, *Indiana Jones & The Last Crusade* LPs, Disney; **Louis Armstrong** *Classics* LP, WNTS; **Barry Manilow** *Live In Britain* LP, CD, Sony; **Rancid** *B Sides And C Sides* LP, Pirates Press; The Monkees' **Davy Jones** *Incredible!* blue LP, 7a; **Cymande** *Promised Heights* pink LP, Partisan; **Gong** *Camambert Electrique*, **Albert King** *New Orleans Heat* LPs, Charly **(24) *Dexys*** 3LP, blue 3LP, 2CD, dexysofficial.com; **Dionne Warwick** *Now Playing* clear LP, **The Meters** *Now Playing* LP, **Fleetwood Mac** *Tusk* clear 180g 2LP, Rhino; **Andrew Bird** *Sunday Morning Put-On* LP, CD, Loma Vista; **Brinsley Schwarz** *Last Orders!* LP, Mega Dodo; **Harold Land** *Choma (Burn)* LP, Wewantsounds; **Dead Boys** *3rd Generation Nation* LP, Cleopatra; **Cradle Of Filth** *Evermore Darkly* LP, CD, Peaceville; **John Coltrane** *Now Playing* blue LP, Atlantic; **Richard Marx** *Songwriter* red LP, BMG; **Twenty One Pilots** *Clancy* LP, splatter, spoked, yellow, orange LPs, CD, Atlantic; **The Blow Monkeys** *Together/Alone* LP, Last Night From Glasgow; **Creed** *Greatest Hits* 2LP, Craft; **Steve Hackett** *Feedback '86*, *Till We Have Faces* LPs, InsideOut; **Napalm Death** *Resentment Is Always Seismic* LP, Century Media; **Don Cherry** *"Mu" First Part*, *Second Part* LPs, Charly; **Sugar Minott** *Bitter Sweet* orange 180g LP, **Atreyu** *Congregation Of The Damned* gold 180g LP, **The Trammps** *This Is One For The Party Expanded* red 180g LP, bonus, ***Cass Elliot*** silver 180g LP, *Don't Call Me Mama Anymore* purple 180g LP, *The Road Is No Place For A Lady* pink 180g LP, **Thomas Newman** *The Shawshank Redemption* silver 180g LP, ***Sugar Hill Gang***, **White Lion** *Mane Attraction* 180g LPs, Music On Vinyl; **Sun Ra** *Excelsior Mill* coloured LP, Modern Harmonic; **Kenny Chesney** *Born* LP, Warners; **Paul Weller** *66*, Capitol, LP, CD **(31) Photek** *Solaris* 2LP, Universal; **Ludovico Einaudi** *Islands* 2LP, Decca; **REM** *Fables Of The Reconstruction* LP, IRS; **Diana Krall** *The Look Of Love* 180g 2LP, Verve; **JPEGMAFIA** *Veteran*, *All Me Heroes Are Cornballs* LPs, *LP!* 2LP, Godmode; Suicide's **Alan Vega** *Insurrection* 2LP, CD, In The Red; **Exodus** *British Disaster!* gold 2LP, CD, Nuclear Blast; **Lee Ritenour/ Dave Grusin** *Brasil* LP, Candid; **Terri Clarke** *Greatest Hits 1994-2004* LP, Mercury; **Can** *Live In Aston 1977* 2LP, 2CD, Mute; **Candlemass** *Tritonus Nights* LP/red LP/white LP, Peaceville; **RATT** *Rarities* red LP, test-pressing LP, CD, Deadline; **The Ethiopians** *Slave Call* orange 180g LP, **Bill Evans** *Momentum* 180g 2LP, Music On Vinyl; **The Other Two** *& You* LP, CD, Rhino; **Joan Jett & The Blackhearts** *Greatest Hits* LP, Legacy; ***Ars Nova*** coloured LP, LP, Sundazed; **Lydia Lunch** *13.13* red LP, Radiation; **Union** *Live In The Galaxy* purple 2LP, Deko; **ELP** *Pictures At An Exhibition* picture disc LP, BMG; **999** *Rip It Up!* LP, CD, Secret; **Yes** *90125* 45rpm 180g 2LP, Analogue; **Cyndi Lauper** *Let The Canary Sing* LP, Sony; **China Crisis** *China Greatness* LP, CD, Last Night From Glasgow; **Capercaillie** *Reloved* 2LP, CD, Vertical; **Ringo Starr** *Stop And Smell The Roses*, *Old Wave* yellow LPs, CDs, LMLR; **Amon Tobin** *Permutation* LP, Ninja Tune; **Roy Buchanan** *You're Not Alone* LP, MiG; **Combustible Edison** *Four Rooms OST* 2LP, Modern Harmonic; **The Wildhearts** *Best Of Live* LP, Secret; **Bad Religion** *The Dissent Of Man* gold LP, Epitaph; **Dinosaur Jr** *Ear Bleeding Country* 2LP, Cherry Red.

JUNE Dokken *One Night Live* 2LP, orange 2LP, Deko **(7) Margo Guryan** *Words And Music* 3LP/10", 16 unissued, Numero; **Poobah** *Burning In The Rain* 2LP, CD, Ripple; **Charli XCX** *BRAT* LP/7", translucent black, green, blue, red, orange, picture disc LPs, CD, cassette, store.uk.charlixcx.com; **Man Man** *Carrot On Strings* LP, CD, Sub Pop; **John Coltrane** *A Love Supreme* 2LP, BYG; **Chris Rea** *Stony Road* orange 2LP, earMUSIC; **Clan Of Xymox** *Exodus* red LP, CD, *Kindred Spirits* 180g LP, bandcamp.com; **Melody Gardot** *The Absence* LP, Decca; **Lee Aaron** *Tattoo Me!* purple LP, Metalville; **Art Ensemble Of Chicago** *Message To Our Folks* LP, Charly; **Bonny Light Horseman** *Keep Me On Your Mind/See You Free* 2LP, blue, pink 2LP, CD, Jagjaguwar; **Sara Evans** *Unbroke* LP, Melody Place; **Meghan Trainor** *Timeless* LP, Epic; **Evergrey** *Theories Of Emptiness* LP, CD, Napalm; **Cluster** *Zuckerzeit*, Tangerine Dream's **Conrad Schnitzler** *Blau* 180g LPs, Bureau B; **Strand Of Oaks** *Miracle Focus* LP, Western Vinyl; ***Orquesta Del Desierto***, *Two* remix CDs, LPs, Heavy Psych Sounds; Grateful Dead's **Robert Hunter** *Tales Of The Great Rum Runners Deluxe* 2LP, 2CD, 16 bonuses, Rhino; **Jimmy Buffett** *Living And Dying In 3/4 Time* LP, turquoise LP, *One Particular Harbour* LP, purple LP, *Fruitcakes* 2LP, yellow, orange 2LP, Universal; **Chris Isaak** *Heart Shaped World* LP, Virgin; **Rockpile** *Seconds Of Pleasure* coloured LP, CD, Yep Roc; **Four Tops** *Still Waters Run* LP, Elemental; **Kenny Dorham/ Jackie McLean** *Into Somethin'*, **Charlie Haden** *The Golden Number*, **Alice Coltrane** *The Monastic Trio* 180g LPs, Blue Note; **Tina Turner** *Simply The Best* coloured 2LP, Parlophone; **Paradise Lost** *Faith Divides Us, Death Unites Us* red, gold 2LP, The Circle Music; **The Cure** *Japanese Whispers* coloured LP, Rhino; **Tom Verlaine** *Warm & Cool* coloured LP, Real Gone; **KC & The Sunshine Band**, **Sister Sledge** *Now Playing* LPs, Rhino; **Judith Owen** *Comes Alive* LP, CD, Twanky; **Skip James** *Today!* 180g LP, Craft; *Bullet Train OST*

Exodus *British Disaster! The Battle Of '89 (Live At The Astoria)* gold 2LP

MY PRECIOUS

Lucifer's Johanna Platow Andersson on *Buckingham Nicks*.

"I was smitten on hearing it, but shocked how rare the vinyl is, considering the quality of the songwriting. There's not one song that I don't love, though my favourites are Long Distance Winner, Crystal and Frozen Love. Breathtaking! I've only got a bootleg. The vinyl needs to be reissued."

***Lucifer V* is on Nuclear Blast.**

Candlemass live versions of *Epicus Doomicus Metallicus* and *Nightfall* are due on coloured 3LP

Credit: (Lucifer) Chris Shonting

white 180g LP, **Ike & Tina Turner** *'Nuff Said*, **The Waterboys** *Dream Harder* 180g LPs, **Golden Earring** *You Know We Love You* red 180g 3LP, **Mudvayne** *LD 50* yellow 180g 2LP, *The End Of All Things To Come* purple 180g 2LP, *Lost & Found* gold 180g 2LP, Music On Vinyl; **Kelley Stoltz** *La Fleur* LP, CD, Agitated; **The dB's** *Stands For deciBels* LP, CD, Propellor Sound; **Dirty Pretty Things** *Waterloo To Anywhere* LP, Proper; **The Rolling Stones** *No 2* LP, ABKCO; **Dwight Yoakam** *Buenos Noches From A Lonely Room* purple LP, *Guitars, Cadillacs, Etc, Etc* blue LP, *Hillbilly Deluxe* coloured LP, Rhino **(14)** *Burlesque OST* LP, Real Gone; **Status Quo** *Live At Westonbirt* 180g 3LP, 2CD, earMUSIC; **Fu Manchu** *The Return Of Tomorrow* grey, blue 2LP, CD, At The Dojo; **Gossip** *That's Not What I Heard*, *Standing In the Way Of Control* LPs, Kill Rock Stars, **Stiv Bators** *Disconnected* LP, Munster; **Little Feat** *Feats Don't Fail Me Now Deluxe* 180g 2LP, 12 bonuses (eight unissued), Rhino; **Paul McCartney & Wings** *One Hand Clapping* 2LP/7", 2CD, with unissued, Universal; **MONO** *OATH* 2LP, gold 2LP, CD, Pelagic; ***Seal*** *Deluxe* 2LP, five bonuses, Rhino; **Ars Nova** *Sunshine & Shadows* LP, Sundazed; **Fanny** *Live On Beat Club 71-72* LP, red LP, CD, Real Gone; ex-KISS' **Ace Frehley** *Frehley's Comet*, *Second Sighting* coloured LPs, Friday; **Devin Townsend** *Terria* 180g 2LP, green 180g 2LP, 2CD, with bonuses, InsideOut; **Malcolm McLaren** *Paris* 2LP, Sin France; **Billie Holiday** *Body And Soul* LP, Verve; **Kool Keith** *Feature Magnetic* LP, Mello; **John Denver** *Back Home Again* LP, Legacy; **Meat Puppets** *Mirage*, *Monsters* LPs, Megaforce; **Wilburn Burchette** *Opens The Seven Gates Of Transcendental Consciousness* LP, splatter, coloured LPs **(21)** **Unwound** *A Single History 1991-2001* 2LP, splatter, coloured 2LPs, Numero; **Count Basie** *Basie Jam* 180g LP, Analogue; **Spiritualized** *Songs In A&E* variant sleeve LP, Fat Possum; **Roy Budd** *Get Carter Expanded* 180g 2LP, blue, green 2LP, Beatball; **Grateful Dead** *From The Mars Hotel* picture disc LP, 180g LP, Grateful Dead; *Deluxe* 180g 3LP, pink, picture disc 3LPs, 3CD, 16 unissued, Rhino; **Sade** *Diamond Life*, *Promise*, *Stronger Than Pride* 45rpm LPs, Legacy; **Frank Zappa & The Mothers Of Invention** *Whisky A Go Go 1968* 5LP, 3CD, Zappa; **Sheppard** *Zora* yellow 2LP, CD,

Mother Earth, featuring Paul Weller *et al*, expanded

Margo Guryan 47-track 3LP set with bonus 10" due

cassette, weareshepparD.shop; **Gregory Isaacs** *Dancehall Days* LP, Culture Press; **The Gaylads** *Fire And Rain* LP, Beverley's **(28)** **The Wombles** *Golden* gold LP, Dramatico; **Anvil** *One And Only* LP, gold, red, red splatter, white splatter LPs, CD, AFM; Steps' **Claire Richards** *My Wildest Dreams* pink LP, **Freda Payne** *Band Of Gold* gold LP, Demon; **Imagine Dragons** *Loom* green, yellow, pink LPs, CD, cassette, KIDinaKORNER; **The Round Robin Monopoly** *Alpha* 180g LP, Craft; **David Newman** *Serenity Deluxe* blue, brown 2LPs, 31 bonuses, Craft; **Richard Ashcroft** *These People* blue LP, Cooking Vinyl; **Ludovico Einaudi** *Una Mattina* 2LP, Decca.

JULY (5) FINK *Beauty In Your Wake* LP, CD, cassette, R'COUP'D; **Melissa Etheridge** *I'm Not Broken* 2LP, Sun; **Sprung Aus Den Wolken** *1981 – West Berlin* LP, CD, Bureau B; **Burl Ives** *The Very Best Of* LP, Not Now; **Tangerine Dream** *The Angle Of The West Window* 2LP, Kscope; **Katatonia** *Last Fair Deal Gone Down* LP, Peaceville **(12)** **Eric Clapton** *To Save A Child* 2LP, Surfdog; **The Sugarcubes** *Stick Around For Joy* 180g LP, One Little Independent; **Jimmy Buffett** *A White Sport Coat And A Pink Crustacean* orange LP, *Hawaiin Dreamin'* red LP, *Banana Wind* blue, white 2LP, Universal; Radiohead's **Thom Yorke** *Confidenza* LP, XL; **The Doobie Brothers** *Minute By Minute* LP, Friday; **Tom Verlaine** *Around* coloured LP, Real Gone; **Shelby Lynne** *I Am* LP, Monument; **Mother Earth** *The People Tree* 2LP, nine bonuses (three unissued), Acid Jazz; **Brian Eno** *Eno OST* 2LP, CD, Universal; ex-Iron Maiden's **Paul Di'Anno** *The Book Of The Beast* LP, Conquest **(19)** **Gorgon City** *Reverie* 2LP, CD, REALM; **Leon & Mary Russell** *The Wedding Album*, **Kix** *Cool Kids,* coloured LPs, Friday; **Al Di Meola** *Twentyfour* 2LP, earMUSIC **(26)** **Ella Fitzgerald/Joe Pass** *Fitzgerald & Pass* 180g LP, Analogue.

AUGUST (2) Meshell Ndegeocello *No More Water* LP, CD, Blue Note; **Simon Fisher Turner** *Instability Of The Signal* LP, Mute **(9)** **Elles Bailey** *Beneath The Neon Glow* LP, CD, Cooking Vinyl; **Tom Verlaine** *Songs & Other Things* coloured LP, Real Gone; **Simply Red** *Home* LP, Demon; **HammerFall** *Avenge The Fallen* green, purple, yellow, splatter LPs, CD, Nuclear Blast **(16)** **Jimmy Buffett** *Changes In Latitudes, Changes In Attitudes*, *Son Of A Son Of A Sailor*, *Volcano*, *Barometer Soup* coloured LPs, Universal **(23)** **Sarah Vaughan** *et al A Celebration Of Duke*, **Art Tatum/Ben Webster** *The Tatum Group Masterpieces* 180g LPs, Analogue; **Fontaines DC** *Romance* 2LP, clear, pink 2LPs, CD, cassette, XL.

SEPTEMBER The Dead Daisies *Light 'Em Up* LP, CD, SPV **(6)** **Natasha Bedingfield** *Unwritten* LP, orange LP, Sony; **Manchester Orchestra** *COPE Live At The Earl* LP, CD, Loma Vista **(20)** **Jackson Browne** *For Everyman* 180g LP, Inside; **Sade** *Love Deluxe*, *Lovers Rock*, *Soldier Of Love* 45rpm LPs, Legacy; **Terrorvision** *We Are Not Robots* white LP, Total Vegas **(27)** **Count Basie/Dizzy Gillespie** *The Gifted Ones*, **Sarah Vaughan** *How Long Has This Been Going On?* 180g LPs, Analogue; **Nina Nesbitt** *Mountain Music* blue LP, test-pressing LP, CD, cassette, Apple Tree.

OCTOBER (11) Chet Baker *Baker's Holiday* **(25) Mel Torme** *Torme* 180g LPs, Verve; **Count Basie/Kansas City 3** *For The Second Time*, **/Oscar Peterson** *The Timekeepers*, **Ella Fitzgerald/Joe Pass** *Take Love Easy* 180g LPs, Analogue.

NOVEMBER (1) Ben Webster *Meets Oscar Peterson* **(15)** *See You At The Fair* 180g LPs, Verve **(22) Nina Simone** *Her Ultimate Collection* yellow LP, RCA.

DECEMBER (6) Jimmy Smith *The Cat* **(13)** *Root Down* 180g LPs, Verve.

MY TOP 5

Readers' stand-outs from their record collection

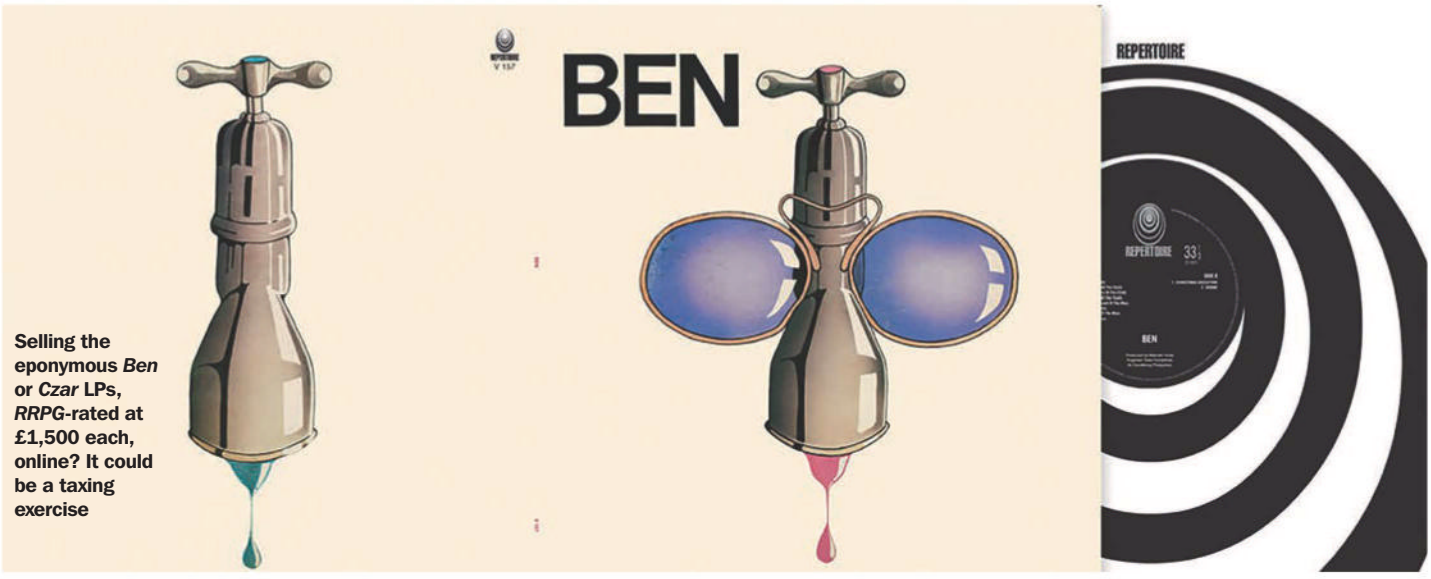
Toni Childs *Union* (A&M AMA 5175, LP, UK, 1988)
Not sure how I "discovered" Toni Childs, but I fell in love with this album within 90 seconds of hearing the opening track. Childs' magical voice – which cuts through everything – and thoughtful lyrics are spellbinding. Standout tracks: Don't Walk Away and Stop Your Fussin'.

Teddy Thompson *A Piece Of What You Need* (Verve Forecast 1779769, CD, UK, 2008)
Thompson has always worn his heart on his sleeve and this album exemplifies that fact superbly, seamlessly blending love, passion and remorse. Standouts: I Don't Know What I Was Thinking, Jonathan's Book, and Turning The Gun On Myself.

Paolo Nutini *Sunny Side Up* (Atlantic 825646890163, LP, UK, 2009)
Any one of his albums could have made this list. I chose this one because Paolo added a more jaunty style to his rough-edged soul. His lyrics are, as ever, spot-on, full of emotion blended with humour.

Gene Clark *Firebyrd* (M.I.L. Multimedia ESP 8504, CD, US, 1997)
I came across this album whilst browsing in Best Buys, Orlando. The opening track – a piano-led reinterpretation of Mr. Tambourine Man – is stunning. The remainder of the album confirms what we already knew: Clark's voice is sublime and he was a songwriter from the top echelon.

Leonard Cohen *Greatest Hits* (Columbia CD 32644, CD, UK, 1975)
Until I saw him at Isle Of Wight 1970 I thought Cohen was a miserable git, but his performance on the last day of the festival changed my opinion forever. This is an obvious choice, but it does contain many of Leonard's early classics including: Suzanne, Who By Fire, and Bird On The Wire.
Meg Alexandra



Selling the eponymous *Ben* or *Czar* LPs, *RRPG*-rated at £1,500 each, online? It could be a taxing exercise

DIGITAL COSTS

Collectors are facing ever-increasing fees when shopping online. **Joe Geesin** wonders whether it may affect their buying habits in the future?

With the January announcement that eBay will be working with His Majesty's Revenue & Customs in the UK going forward, and recommending anyone who sells over £1,000 worth of goods per year to register with HMRC for taxation purposes, the costs of selling through online platforms look like spiralling ever upwards. In recent years, there's been a growing trend to buy and sell records online, and it was spurred on by the Covid crisis from 2020 onwards, when many people couldn't or wouldn't visit record shops. In tandem with the cost of living crisis, there's been an increasing cost of shop rentals that has seen numerous brick-and-mortar closures in recent times. Ebay, Discogs.com and other online platforms such as eBid and OnBuy have capitalised on the growth of online trading, many at various points increasing some of their fees. Meanwhile rising postage and packaging costs aren't always obvious to a buyer until they're taken through the payment options online, where they can be added to the total. Postage costs have grown astronomically post-Brexit, and international postage fees often can be higher than the value of the item being shipped, though Japan has offered one small glimmer of hope recently, by reintroducing its Small Packet rate of posting following a three-year Covid hiatus, which should save buyers some money on CD shipping.

Online platform fees are usually based on a percentage of the cost of an item that is sold via them. This is not always clear to buyers and often only becomes apparent when the buyer is completing their transaction. Fees charged by eBay (which are about 10%-13%) rose after its nigh-on two-decade partnership with Paypal came to an end in June 2021, in order to cover its payment-transfer costs. But on a number of online consumer forums, including some threads in eBay's own community, feedback comments indicate that, while fees have remained fairly static of late, how they are applied is not always explained very well. Often, some digging is required in order to find out *exactly* what you are going to be required to pay and, even then, confusion seems to reign among users.

In October 2023, *Mixmag* detailed in its investigation into online selling how Discogs.com had increased its fees on items sold, from 8% to 9%, as well as ratcheting up shipping fees. This impacted buyers, as well as both casual sellers and online retailers, meaning that some vendors had to raise their shipping costs and pass them onto the buyer. If a £10-value item has a £5 postage cost attached to it, for example, the fee charged the buyer rises from 80p to £1.35, and this has particularly impacted high volume/value sellers, so that some dealers have decided to set up their own websites to sell their wares, in order to avoid such increases. Indeed, on Reddit fora, dealers are being asked by some buyers to deal offline, in order to avoid growing online charges, while Amazon itself plans to offer 100,000 listings for a small monthly fee, which could prove to be a good deal for high-volume sellers.

While fees have remained fairly static, they may not be explained well

Another post-Brexit non-bonus appears to have been the application of taxes at the payment stage on both Discogs and eBay, and one dealer of 40 years' standing informed me that he's given up on selling via eBay and similar platforms completely now, concentrating instead on attending international record fairs, such as the *MegaFair* in the Netherlands. He's not alone. Vendors in the UK who sell more than 30 items in any one year via digital platforms, or have an annual income from them of over $2,000 (less any fees and commissions paid to online platforms), now have to share the details of their transactions with the Inland Revenue. As the HMRC website puts it, "If your total income from trading or providing services online was less than £1,000 (before deducting expenses) in any tax year, you would not be required to inform HMRC, nor pay any tax on the profits". But given that £1,000 could well be just one or a handful of rare albums, the new regime may well discourage many collectors from buying and selling online, and possibly give a knock-on boost to bricks-and-mortar shops and fairs. As ASIA put it, only time will tell…

Have your online buying/selling habits been affected by increased fees, postage costs and tax changes? If you're a buyer or a seller, let us know your experiences via rc.editorial@metropolis.co.uk. Re HMRC, see gov.uk.

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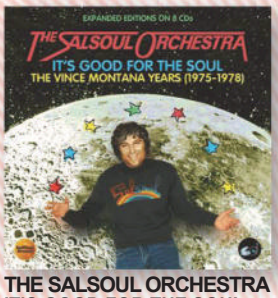

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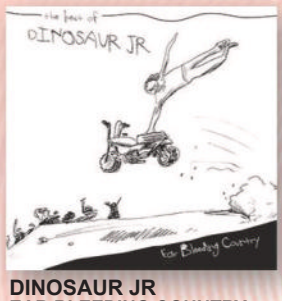

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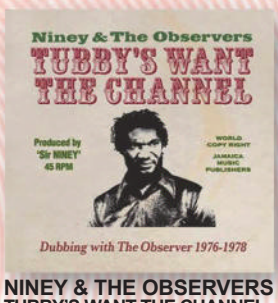
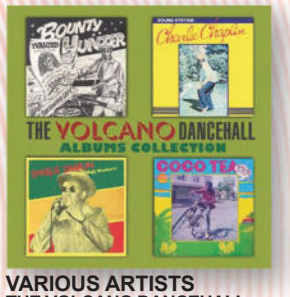


NINEY & THE OBSERVERS
TUBBY'S WANT THE CHANNEL
2 CD EDITION
DB2CD141



VARIOUS ARTISTS
THE VOLCANO DANCEHALL ALBUMS COLLECTION
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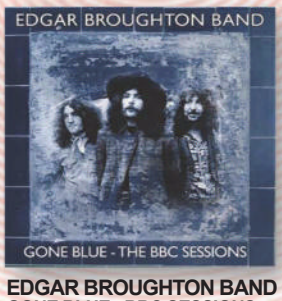
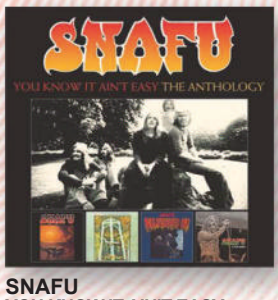
DB2CD143

FERNANDO PERDOMO
SELF
SOUMCD608



EDGAR BROUGHTON BAND
GONE BLUE - THE BBC SESSIONS
4 CD BOX SET
ECLEC42872



SNAFU
YOU KNOW IT AIN'T EASY
4 CD BOX SET
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THE RASCALS
IT'S WONDERFUL
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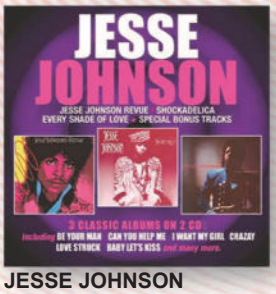
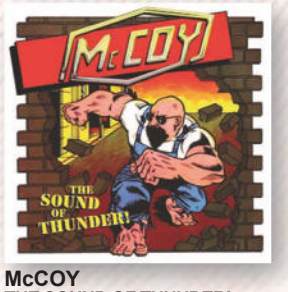


JESSE JOHNSON
JESSE JOHNSON REVUE / SHOCKADELICA / EVERY SHADE...
2 CD EDITION
ROBIN71CDD

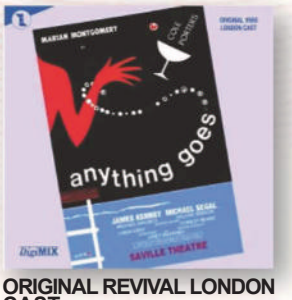
THE 4SKINS
THE GOOD, THE BAD & THE 4SKINS
AHOY1CD407

THE LAST RESORT
A WAY OF LIFE
AHOY1CD408

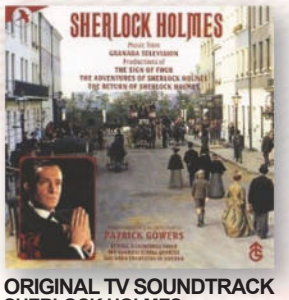


McCOY
THE SOUND OF THUNDER!
3 CD EDITION
HNE3CD219

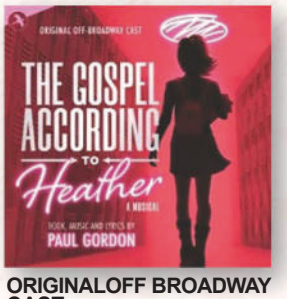
VARIOUS ARTISTS
ANTIQUE SONGS FOR THE CHILDREN'S CAROUSEL
3 CD EDITION
ACME3CD372



ORIGINAL REVIVAL LONDON CAST
ANYTHING GOES
CD1TER1080



ORIGINAL TV SOUNDTRACK
SHERLOCK HOLMES
CD1JAY1334



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The Collector

This month: manager and Hipgnosis Songs Fund founder **Merck Mercuriadis**

Mercuriadis at home with his collection: "Every day is a thrill"

Merck Mercuriadis is the founder and CEO of Hipgnosis Song Management and founder of Hipgnosis Songs Fund, a London FTSE 250 company, and Hipgnosis Songs Capital in partnership with Blackstone. The companies have invested more than $3 billion in iconic songs that have been extraordinarily successful and are of great cultural importance amassing a portfolio of over 150 catalogues, including the catalogues of Neil Young, Red Hot Chili Peppers, Nile Rodgers, Lindsey Buckingham/Christine McVie/Fleetwood Mac, Shakira, Leonard Cohen, The-Dream, Steve Winwood, Justin Timberlake, Journey, Justin Bieber, Timbaland, The RZA, David A. Stewart/Eurythmics, Jimmy Iovine, Chris Cornell/Soundgarden, Kenny Chesney, Mark Ronson, Richie Sambora/Bon Jovi, Journey, Carole Bayer Sager and Chrissie Hynde/The Pretenders. The catalogue includes more than 25 per cent of Spotify Billions Club and over 10 per cent of *Rolling Stone*'s Top 500 songs of all time. Highlights include Don't Stop Believin', Single Ladies (Put A Ring On It), Umbrella, Shape Of You, Go Your Own Way, Heart Of Gold, Higher Love, All I Want For Christmas Is You, Like A Virgin, Let's Dance, Get Lucky, Smooth, Le Freak, Livin' On A Prayer and many more.

As a manager, Mercuriadis has helped to guide the careers of Nile Rodgers, Elton John, Guns N' Roses, Iron Maiden, Beyoncé, Morrissey and many others.

What do you collect, and why?
I collect vinyl and primarily albums only. Both vintage and new albums and reissues. Everything from German "krautrock" labels like Brain and Ohr to Blue Note. But my heart belongs to pretty much everything with a Hipgnosis or Storm Thorgerson sleeve. There's an argument that many of today's reissues such as Blue Note's Tone Poet or Third Man's 313 series are better than the originals but that's because they are carefully remastered all analogue by great engineers. You have to be cautious as a lot of new vinyl is poorly mastered using a digital chain / inferior source which results in defeating the purpose. I also tend to have an original Japanese pressing of the albums I'm most passionate about. I'm completist about all the artists I love including The Clash, Neil Young, Pink Floyd, Patti Smith, Kraftwerk, Neu!, Chic, Eurythmics, Simple Minds, Frank Ocean, Leonard Cohen, Red Hot Chili Peppers, Daft Punk, Kate Bush, Iron Maiden, The-Dream, Jay-Z, Shakira, The Bleachers et al. The labels I'm a completist about tend to be audiophile reissue specialists and include the Electric Recording Company (these are genuine works of art!), Analogue Productions, Mobile Fidelity, Classic Records, Music Matters Jazz, Pure Pleasure and Third Man.

How big is your collection?
About 100,000 albums between London and LA.

What do you think it is worth?
I've been lucky to be successful enough working in music where I don't have to think about what it's worth. Also, pretty much every catalogue I've acquired at Hipgnosis Songs – which is now more than $3 billion invested – is something that first had a place in my vinyl collection and is something I love. In that way it's justified its cost many times over. Hipgnosis Songs' purpose was to establish songs as an asset class, demonstrate the true value of iconic songs and manage them with responsibility. I feel all those qualities are reflected in my vinyl collection. Vinyl is the only material thing I am interested in (plus Arsenal!) and it's a permanent record of all these amazing songs that make our world go round so it's priceless to me. Having said that, I would give it all away if it helped solve the insane problems of the world today. Thank God for music and

"MY HEART BELONGS TO ANYTHING WITH A HIPGNOSIS OR THORGESON SLEEVE"

Chic – *Risqué*
(Atlantic P-10701A, LP, Japan, 1979)
Estimated market value: **£20**

Red Hot Chili Peppers – *Blood Sugar Sex Magik* (Warner WX 441 2LP, UK, 1991)
Estimated market value: **£60**

Daft Punk – *Random Access Memories*
(Sony 88883 71686 1, 2LP, UK, 2013)
Estimated market value: **£20**

Eurythmics – *Touch*
(RCA NL 90369, LP, UK, 1983)
Estimated market value: **£6**

Pink Floyd – *Wish You Were Here*
(CBS/Master Sound 30AP 1875, LP, Japan, 1980)
Estimated market value: **£350**

Funkadelic – *One Nation Under A Groove*
(Warner K 56539, LP/12", UK, 1978)
Estimated market value: **£30**

thank God that those that can't enjoy vinyl can at least take comfort and escape with their favourite songs via streaming.

How and where do you store it?
In my homes in London and Los Angeles. I need access!

What's the rarest/most unusual/most valuable item you have?
A Classic Records Led Zeppelin Road Case (Atlantic/Classic RTH 3001-45) with all the studio albums cut at 45rpm. That's starting to touch $20,000 when you see it trade occasionally.

What elusive gem are you still looking for?
It took me 50 years to find a mint copy of *Tone Float* by Organisation which was Ralf and Florian before they became Kraftwerk. I then found and bought two in the same week!

What's given you the biggest thrill?
Every day is a thrill when your partner is Nile Rodgers. Whether he's writing songs with Benny Blanco, recording with Max Martin and Coldplay or playing with Chic or just figuring out our next moves, it's always a thrill and I am forever grateful for that. I am privileged to have worked with so many great artists and people from Simple Minds, Iron Maiden, Elton, Chrissie, Dave Stewart, Shakira and Neil Young to the Chili Peppers.

How do you track stuff down?
I have a network of people that I connect with regularly and I use Discogs and eBay, too.

What's your favourite record shop?
Rough Trade West! Chris, Sean and Nigel are an important part of my family. I bought records within hours of arriving in London at the original Blenheim Crescent store more than 40 years ago. If you are a punk rock kid like me, a child of The Clash, the authenticity is still there and you're a stone's throw from being able to sit under the Westway and daydream.

How often do you listen to the stuff in your collection?
Literally every day!

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
My company, Hipgnosis Songs is – with the blessing of Storm Thorgerson – named after Hipgnosis, the greatest artwork house of all time, so visuals are an important part of my collection where iconic artwork meets unbelievable music. Hipgnosis, Storm Thorgerson, Storm Studios, Peter Saville, Roger Dean, Jamie Reid, Aubrey Powell, Vaughn Oliver/4AD, Mati Klarwein, Pedro Bell, Malcolm Garrett, Derek Riggs, Neville Brody et al are very important to me. Hopefully you've all seen the incredible documentary by Anton Corbijn, *Squaring The Circle*, which I helped to produce as a labour of love to Storm Thorgerson.

How will you eventually dispose of your collection?
I sold large chunks of my original collection to fund Hipgnosis Songs so hopefully this will now stay in my family for at least a few generations to commemorate what dad / grandad did in the war! My son Storm is into it, and I set up a vinyl club for my two-year-old granddaughter Olive. I'm also a big fan and board member of ARC!

What's your all-time favourite record, regardless of value or rarity?
My favourite album is always Pink Floyd – *Wish You Were Here*. My favourite song changes all the time but eventually it always comes back to Achilles Last Stand by Led Zeppelin. They both [*Wish You Were Here* and *Presence*] happen to be my favourite album covers of all time and both Hipgnosis.

Hipgnosis Song Management's latest acquisition is Shakira and many of its artists including Nile Rodgers & Chic, Neil Young, The Pretenders, Journey and Red Hot Chili Peppers are currently on tour.

Simple Minds – *New Gold Dream (81-82-83-84)* (Virgin V 2230, LP, UK, 1982)
Estimated market value: **£15**

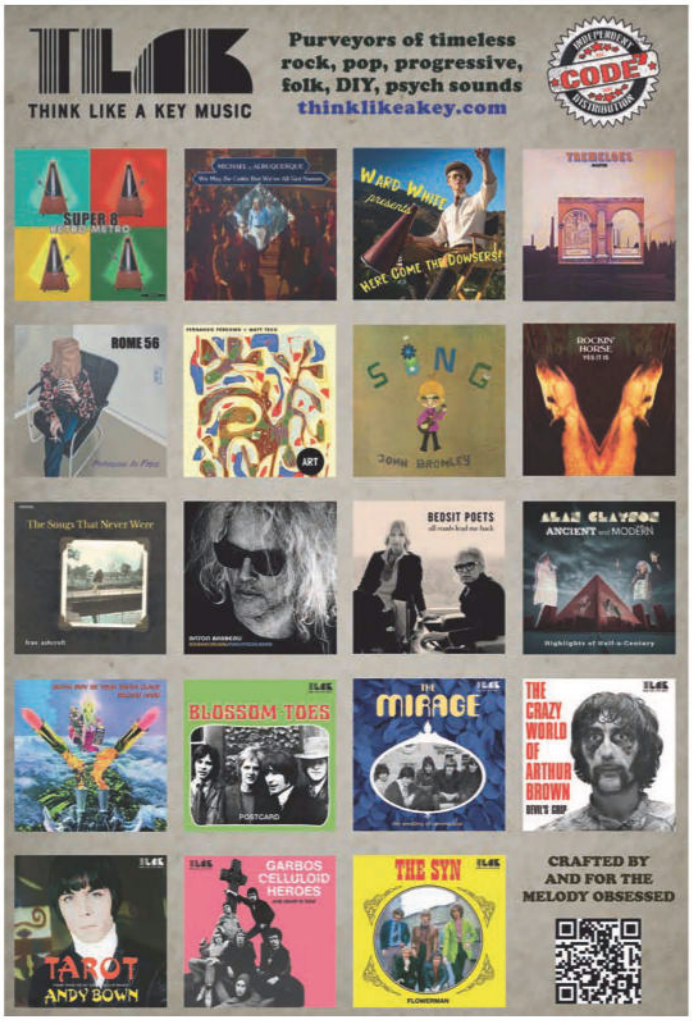
Neil Young – On The Beach
(Reprise K 54014, LP, UK, 1974)
Estimated market value: **£70**

The-Dream – Love V/S Money
Def Jam/Raio Killa B0012579-01, 2LP, US, 1993)
Estimated market value: **£50**

Organisation – *Tone Float*
(RCA Victor SF 8111, LP, UK, 1970)
Estimated market value: **£400**

Led Zeppelin - Led Zeppelin (Atlantic/Classic RTH 3001-45, 48-single sided 45rpm LPs, US, 2006) Estimated market value: **£15,000**

Led Zeppelin – Presence
(Swan Song SSK 59402, LP, UK, 1976)
Estimated market value: **£50**



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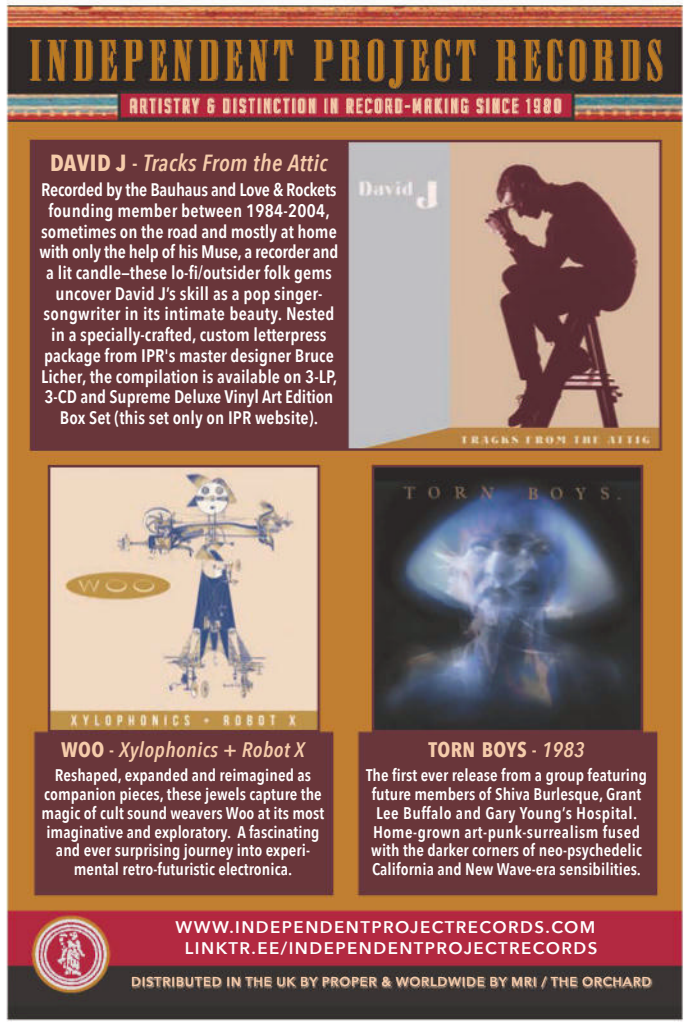
email: **dave.kellard@plasticwaxrecords.com**

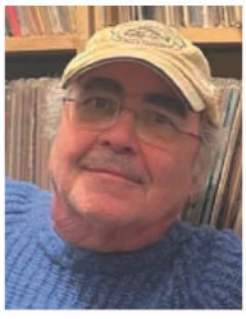


Value Added Facts

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

WASTELAND MYSTERY SOLVED

Who were 80s synth-poppers, Strange Images? This was the question put to Ian Shirley by Danny Baker in 2020. Finally, we have the answer…



Just before Covid, the legendary Danny Baker (inset, right) got in touch about a record in his collection. It was by a band called Strange Images who put out a single, Wasteland/ House Of Shadows, back in 1981, on the Paintbox label with the catalogue number S/81/CUS 1067. Despite multiple tweets on the matter, he couldn't find out anything about the band and asked me to investigate. Sadly, Sherlock Shirley turned up a blank. Fortunately, during lockdown one of the band members – drummer Nev Ball – uploaded Wasteland and House Of Shadows to YouTube and received a very positive response. So, when Danny asked about the record again when we ran a feature about the sale of his record collection, my eagle-eyed Watson, Charles Donovan, directed me to YouTube. Very quickly I was able to get in touch with Nev and interview him about the genesis of Strange Images and the recording of their sole 7", which can now go into the *RRPG* at a price of £30.

How did the band come together?

We started in about 1977 when we'd left school. Basically, Alan Parslow [rhythm guitar], Paul Wormull (lead guitar] and me on drums were the nucleus of the band. We started off as a three-piece and were like a punk/new-wave band. We learned to play Damned, Sex Pistols and other punk covers and gradually Paul and Alan started writing songs together.

Strange bunch (clockwise from top): Nev Ball, far left, with the group, Brentwood Carnival, 1980; Nev Ball, c2010; Alan Parslow

What was the name of the band?

We had several names but the main one was The Shock. We had several vocalists and one of them was Terry Edwards. He was later in The Higsons and also worked with Madness and he was our singer for a little while. But we went through a number of singers and bass players and ended up with Brian Howes as the main singer. The bass player was called Rick although I'm sad to say I can't remember his surname. That was the main nucleus of the band that later became Strange Images.

Did you play live?

It was mainly small youth clubs and schools and we also played in the Brentwood Carnival. We didn't play any major venues or anything like that as we were quite a small band really. This was mainly around Romford and the Essex area. We played mainly our own stuff and did a few covers as well but we got quite a good reaction. Alan and Paul used to jump in the air when we started playing the punk songs in the early days when we were onstage. There used to be this guy, I can't remember his name now, who did a punk fanzine and he wrote an article about us. He gave us quite a good write-up.

Any larger gigs?

We mainly played on our own, but we did play the Basildon festival once before it became a bigger event. We were on right at the beginning. We also did an anti-bloodsports gig in Enfield with a mod band. These were early gigs. We did play as Strange Images with Wang Chung at a musicians' workshop at Zero Six in Southend. They were on after us. They were not known at that time.

Any funny stories?

A couple of funny things I remember is that we played an early gig in Enfield which was the anti-bloodsports gigs and I remember we had dry ice at the beginning and it was so thick that we couldn't see each other onstage. Also, as The Shock, when we played the carnival, the generator broke down and all the instruments went off so I had to play a drum solo until we could fix it!

Why did you change your sound?

We brought in Brian Howes to sing originally and then later to add synthesiser and that's when we changed our sound a bit and became a bit more new romantic, from 1979 to 1981. We changed our look a bit as well.

Tweet music: Danny Baker on X, searching for answers about his Strange Images single between 2020 and 2024

How did you finance the record?
We were all in jobs at the time. Music started off as a hobby and we thought it would be a good idea to make a record to see if it could go any further. We recorded some demos on cassette – other original songs including Christie Grey, Purple Twilight, Malfunction and West End. But we wanted to go into a proper studio to record two tracks which were also in our more new romantic set, Wasteland and House Of Shadows.

Where were they recorded?
Octopus studio in Stowupland, April 1981. We were only there for one day.

What was it like to record the single?
Obviously, we rehearsed before we went there. I recall that we did all the backing tracks individually, but completed it all in one day, working late into the night. We did not do it all live. I used a Syndrum on Wasteland that had cost me £250 – a lot of money back then.

Where did you get the single pressed?
Somewhere in London. I can't remember how much it was but it wasn't too expensive. We only had 500 copies made because that was all we could afford.

Why call the label Paintbox?
That was a nod to Pink Floyd.

Were you happy with the record when you got it?
Paul wasn't too happy. About a year after we had done the single and split up, he said he wished the drums were louder and that the mix wasn't as good as it could have been. At the time, though, when we got the record, we thought it was good. Looking back on it a year or so later, we agreed that the mix could have been a bit better.

What did you do to try to promote the single?
I think Alan sent the record to John Peel. Though I didn't hear it played on his show, I remember being told at the time that it had been. I was never 100 per cent sure, but when I put the video up on YouTube someone did comment that they'd heard Wasteland played on the John Peel. So it really had been.

Did you sell many copies?
I don't think we did. A lot of the records were handed out to friends and family, and some of the local record stores, such as Downtown Records in Romford, had them as well. Unfortunately, after it was done, we agreed to split up. We all went our separate ways; the band just imploded, really. But we did get a record out before we called it a day.

How do you feel about the record getting some attention now?
It's good. I just wished we'd got this reaction back in 1981 – we'd have probably got a lot further. I think we were frustrated about not getting anywhere. But it really is surprising. I only put the two tracks online during Covid. I thought it would be nice for people to have a listen. I didn't think it would get the reaction that it did, which was very positive.

Any message for Danny Baker?
Just a big thanks, really, for picking up on it. It's great.

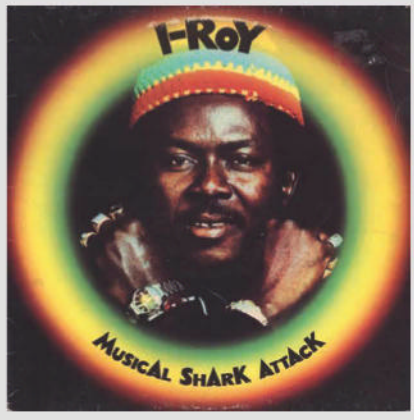
I-ROY

I have an album by the reggae artist I-Roy. I bought it from Virgin Records at the Marble Arch end of Oxford Street – well before they had their Megastore at the other end. It's called *Musical Shark Attack* and is in pretty good shape. I wondered if it's worth money.
Roger Capp via email

Roy Reid, best known as I-Roy, began recording in Jamaica in 1969 with singles being issued on labels including Modis, Jump and Royco. His first LP was recorded for Gussie Clarke who brought the masters to England and sold them to Trojan Records who issued Presenting I-Roy *in 1973 (TRLS 63, £45) This was swiftly followed by the well-received* Hell And Sorrow *(TRSL 71, £35) in 1974.* Many Moods Of I-Roy *came out later the same year (TRLS 91, £35).*

When Trojan went into liquidation I-Roy's contact ended though more singles and albums were released in the UK on a number of different labels. Crisus Time *(CA 2011, £25) was released in 1976 on Virgin subsidiary, Caroline. When that sold well, he was given another contract by Virgin. The label was beginning to sign a number of reggae artists and in 1978 they were folded into the Frontline label.*

Musical Shark Attack *(V 2075) was issued in 1977 and I-Roy came over to the UK to promote it, telling* Black Echoes: *"I think it's one of my best albums as regards the material and the time spent in production. I hope Virgin will do a good job with the promotion, as it's really different from what I've been doing. It's cultural, partially African, and the rhythm tracks are fascinating. It's full of power, drive and I feel it can reach a wider audience because of the cleanness of the lyrics and the whole approach towards the concept of the album." As for the musical style: "There doesn't have to be any basics because reggae is a music that you feel inside you. The musicians get together and if they don't suffer from a barren intuition the feelings are there and they play what they feel. That's why I jive-talk because when I get a message, talking is my way of getting it across. If I was a singer, I don't feel I could sing so fluently that people can understand."*



Musical Shark Attack *was recorded at Channel One in Jamaica with the famed Revolutionaries backing band, which around this time probably included Sly Dunbar (drums) and either Ranchie McLean or Robbie Shakespeare on bass. 1977 was a good year for the 33-year-old I-Roy, with a number of bestselling singles in Jamaica and the UK. The most collectable of these is Jamaican Girl/River Jordan/OBSERVER IN FINE STYLE: First Cut/Second Cut (Observer OB 002, 12", £40). In the interview with* Black Echoes, *I-Roy not only expressed the belief that* Musical Shark Attack *was a good album – "I have given Virgin some good product because that is what the market needs" – but also ruminated on the direction of Jamaican reggae in general: "I am an artist who loves and respects all artists. I want to see everybody live. Everybody move ahead, but I don't want to see them mess the music up, because from the moment you drop the standard, people are not going to listen. They want their kids to hear something nice, so we have to deal with something sensible." The original UK pressing of* Musical Shark Attack *is worth £40. There was a re-press on the Frontline label in 2001 (FL 19), worth £15.*

DO THE VEGA

I was a big fan of Suicide and actually saw them perform live in the UK back in 1978, I think. I picked up both their first and second albums and even dipped into their solo careers when singer Alan Vega and keyboard player Martin Rev went their own ways for a bit. I must have not been too enamoured because I'm ashamed to say that I have an American pressing of Vega's *Saturn Strip* LP still in shrink wrap! Talk about Mint! I'm curious if it's worth anything as I note that it's not listed in the *RRPG* which only lists his second solo LP *Collision Drive* from 1983 at £15.

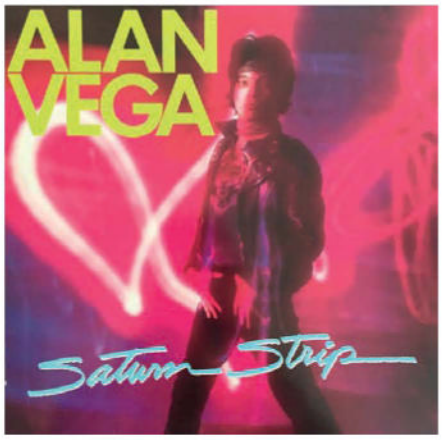
Liam Rourke via email

Alan Vega was the frontman for the legendary American duo Suicide where he was backed by keyboard player Martin Rev. Musically dark and electronic, they found an appreciative audience and critical acclaim in the UK and Europe during the early punk era and even supported The Clash. Though their debut LP Suicide *(Red Star/Bronze BRON 508, UK, 1977, £60) and follow-up* Suicide: Alan Vega Martin Rev *(Ze/Island ILPS 7007, UK, 1980, £50) didn't chart, they did sell reasonably well.*

Both Suicide albums were also released in America, as was Vega's eponymous first solo LP (PVC/ZE PVC 7915, US, 1980, £40), which wasn't released in the UK. This accounts for it not being in the RRPG*. His second solo LP,* Collision Drive *(Celluloid/Island ILPS 9692, UK, 1983, £20), was.*

One crucial figure in the Suicide story was Cars frontman Ric Ocasek, who not only produced Suicide's second album but was instrumental in getting Vega signed to a solo deal with Elektra. With The Cars scoring international hits, Ocasek also produced Vega's first LP for Elektra, Saturn Strip (9602591, US, 1983)*. This is the record you own. When it came to promoting the album Stateside, Vega told* Billboard *in August 1983 that he felt he was literally starting from scratch in his native country: "In Europe this is my fifth album but as far as this country is concerned* Saturn Strip *is my first record. It's like, who is Alan Vega? Go to Europe and you are famous, come back home and it's nothing. But it's beginning to pick up. They're beginning to see me on MTV, on medium rotation." This was indeed the case, with Elektra making a promotional video for Wipeout Beat, which was only released as a 12" promo in America, but did make it onto 7" in France, Germany and, surreally, Australia.*

One of the fascinating things about the interview is how Vega compared the sound of Suicide to the solo material on Saturn Strip*. "Suicide was always rockabilly, or rock'n'roll and country & western, which has always been implied in American music. And it was always there in Suicide, but nobody ever heard it because it wasn't put down by a twangy guitar, but by a twangy synthesiser and rhythm machine. So on this record, I wanted to show it was the same thing, but with a guitar and drums playing it. They used to ask what is Suicide, and when I said rock'n'roll they said I was nuts. But now they are not saying it anymore."* Saturn Strip *did not chart in America or the UK, though Vega was already looking forward to his next LP: "On the next record for Elektra I will try to put down something commercial, though there might be something like another [Suicide track] Frankie Teardrop on the other side. I'm learning, too. After all these years trying to get on a major label the thing then becomes to try to stay on a major label." His second Elektra LP,* Just A Million Dreams *(9604341, US, £15) came out in 1985. When neither the LP nor its single, On The Run, sold well, Vega was dropped. But there were more solo albums as well as more Suicide music in his future.*



TAYLOR MADE

I picked up an obscure gem at a weekly boot sale in Battersea. It was in a box of mostly Cliff Richard, Shadows and Elvis records pressed in the 50s. It's an American single on the Guydon label by Carmen Taylor with a large centre hole. The tracks are Let Me Go, Lover/No More No Less. I can't find out much about her and there is no year on the record which doesn't help matters. It's in Near Mint condition. Sounds like R&B, which is not my field.

Clark Gullen via email

You've picked up something of a gem here. Carmen Taylor was a black, female R&B singer who first recorded in America around 1951 on the duet I Can't Understand It with Big Bob Kornegay (Mercury 8255, US, £15). This was when she was singing and touring with saxophonist Julian Dash's band under whose name the 78 was released. Taylor's first solo single – All Over Again/Cry – also came out on Mercury (8262, US, 1953, £15). It should be noted that at this time most records in America were pressed on 78rpm discs so there were fewer 7" records.

Taylor's reputation grew with three singles on the nascent Atlantic records in 1953/54. The record you own was released as a 7" in November 1954 on a label set up by Bob Cordell in 1952 called Guyden. This was Let Me Go, Lover/No More No Less (100, US) on which Taylor was backed by the Kelly Owens Orchestra. There are very few known copies of this early R&B single, which makes yours incredibly rare and worth in the region of £100 in Mint condition. This isn't to say that Taylor was an obscure singer. Far from it. In the 1954 Billboard DJ poll of R&B Favourite Artists, she came third! A Guydon advert to promote the single described her as "the most promising new female rhythm and blues artist of 1954". Taylor went on not only to be a songwriter of note but to record 7" singles and two albums of Latin American music as Elena Madera. This part of her story can be read in the April/May 2024 edition of Blues & Rhythm.

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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Fruits de Mer Records

psychedelia, krautrock, prog rock, acid folk - classic, long-lost and new

nick nicely 'MIKE HALL IS CALLING' 7"

Psych maverick/genius, Nick is back on FdM, and he's in epic mood with 'Mike Hall Is Calling', including towering choruses and surreal twists...a psychedelic ghost story from the dead, or maybe the half-dead
'Brilliant' Nick Saloman
'Outstanding' Gideon Coe

The Sand Pebbles come from Australia; they met in 2001, when they were writers for the TV soap 'Neighbours' – just how Australian can you get? 'Notion' is a driving rock song that deserves to be heard on 7" of vinyl. It's the closest we'll ever get to a hit!

THE SAND PEBBLES 'SOMETIMES A GREAT NOTION' 7"

HANFORD FLYOVER 'GARDEN OF EARTHLY DELIGHTS' 7"

The first time Hanford Flyover have recorded covers and for this single they have taken on two classic US 60s psych tracks - 'Garden Of Earthly Delights' and 'You Can Never Come Down'; fans of the United States of America /Joe Byrd and the Field Hippies must not miss this.

A regular visitor to the Fruits de Mer label, Ant has roped in Barry 'The Fish' Melton (original lead guitarist with Country Joe McDonald and the Fish) to play searing lead guitar on 'Dogstar'; Ant backs it with a new take on the Robyn Hitchcock song, 'Queen Of Eyes'.

ANTON BARBEAU 'DOGSTAR' 7"

PINHDAR 'A SPARKLE ON THE DARK WATER' LP + CD

Stunning new downtempo album.
"the duo's distinctive brand, given by trip-hop beats and dreamy textures of dream-pop, unfolds itself in a more dense and evolved sound. Cecilia's passionate voices are surrounded by Max's enveloping pyramid of synths and guitars, along with fiery soundscapes"
Kris Needs

CUSTARD FLUX 'EINSTEINIUM DELIRIUM' LP+ CD

The latest album from The Luck Of Eden Hall leader Gregory Curvey and his new band Custard Flux.
The band will be touring in England this summer, including playing sets at Kozfest, the Half Moon in London and our own 20th Dream of Dr. Sardonicus festival in Wales.

AN INTRODUCTION TO THE HONEY POT with CRYSTAL JACQUELINE CD

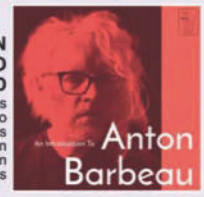
A collection of tracks recorded for us over the years - covers and original songs plus new recordings available here for the first time, including The Kinks' 'Shangri-La' and a live version of 'White Rabbit'

SOFT HEARTED SCIENTISTS 'WALTZ OF THE WEEKEND' 3LP set

The Scientists are back with a new 3LP set *"...right up there with seminal albums like The Small Faces' 'Ogden's Nut Gone Flake' and The Pretty Things' 'Parachute'..."*
Dimensions In Sound And Space.

AN INTRODUCTION TO ANTON BARBEAU CD

We've pulled together this retrospective of his contributions to Fruits de Mer, including covers of songs originally recorded by Big Star, Julian Cope, Traffic, David Bowie, Robyn Hitchcock, Donovan and The Monkees



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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl

SKYFALL

At 18, he flew from Canada to turn up at Apple Records unannounced. At 20, he signed with Philips. And at 23, he was set for big things with RCA. As Barry Greenfield's 1973 album, *Blue Sky*, re-emerges, Joe Isaacs finds out why this sensitive singer/songwriter didn't always reach the audience his talents deserved...

English-born Canadian Barry Greenfield had a BBC Record Of The Week in 1971 with the Vietnam War protest song, Sweet America, followed by 1972's New York Is Closed Tonight, which was played widely on Canadian and US radio. This productive run culminated in 1973 with his first studio album, *Blue Sky*, a little-known piece of 70s folk–pop-rock which captured an artist on the precipice of major commercial and critical success. Except that success never came. A true maverick, Greenfield vanished into the ether, with a box of 20 copies of *Blue Sky* (RCA APL 10264, US/Canada, £8) from his record label, and left the business.

Fifty years later, *Blue Sky* is being reissued by Greenfield in light of the steadily growing attention it has received in the ensuing decades. Talking from his home in Vancouver, he has the air of a man who still can't quite believe his own journey, at once confident in the merits of his work, yet humble enough to accept that sometimes the music industry is not the best place for musicians.

Born in 1950 in Manchester, Greenfield moved at the age of seven with his family to what was then Rhodesia, which he found deeply unsettling. "It was terrible. It changed my life in a way that I'm sure I feel today in my seventies. I never quite fit in with the racism and the anger. So when I was 13, I left my mum and dad and my sister, who were really tight, and flew back to Manchester to live with my aunt." Greenfield withdrew into music, particularly The Hollies, The Kinks, The Beatles and The Rolling Stones. "I think, being a kitchen psychiatrist, they became my family. I didn't have my mum, I didn't have my dad, I didn't have my sister. But I had John, Paul, George and Ringo. I had Graham Nash, Tony Hicks, Allan Clarke, Dave Clark and Mike Smith."

After another sojourn – a reluctant stay in South Africa – Greenfield moved with his family to Vancouver at the age of 16 in 1967. One day in May 1968, while watching *The Tonight Show Starring Johnny Carson* (except this episode was hosted by Joe Garagiola), Greenfield saw Paul McCartney and John Lennon promoting their new label, Apple Records. "John said, 'We want you to come from all over the world. We want you to come with your songs, we want you to come with your plays, we want you to come with your art, but we want you to come. There'll be no suits. We just want to help you, so come.'"

Greenfield took this as a personal invitation. "I was going to university, and I was working at a car rental place; I had $1,800 in the bank, which I was saving to pay for my tuition. I bought a ticket and I flew to London." Having rented a room and with no possessions but a $25 guitar, Greenfield set out for Apple Records at 3 Savile Row. At 10am, Greenfield arrived at Apple, walked up the stairs and asked to see John Lennon. The nervous young receptionist had no idea Lennon and McCartney had told the world to come to their office, and asked him to take a seat.

"And who comes walking up the stairs? John Lennon. And he was dressed in black, exactly the way he was dressed on the *Hey Jude* album cover. The black hat, the black clothes. Yoko was dressed in white. And I said, 'Good morning, Mr. Lennon.' And he said 'Hello' and headed into another room." As Greenfield waited, another man walked into the office. "This guy comes out, and it's Derek Taylor." Taylor, The Beatles' publicist, approached Greenfield and introduced himself. "He said, 'Who are you?' And I said, 'I'm Barry Greenfield, and I've come from Canada, because John said I should.'" Greenfield hadn't thought to bring a cassette of recordings, intending instead to play Lennon a set of songs on the spot. "And he looked at me with that sort of kindness that you look with when someone is so naive. He said, 'John's really busy. Can you play them for me?' And I said, sure." The two headed to a room in the run-down building and Greenfield played 10 songs over 45 minutes.

"I BOUGHT A TICKET AND FLEW TO LONDON"

"He said, 'They're phenomenal. They're fantastic. Let me talk to John. Come back here tomorrow at 10.'" Greenfield returned the following morning and met Taylor but Lennon was again absent. "I said, 'Is John coming?' He said, 'No, John's working today, but he wants you to do With This New Girl and Love Is For The Young And Old, and I think he will consider them for a single. And if you do well with the single, Apple will consider a record deal.' So I was just overwhelmed."

The two headed to Manchester Square, the old EMI headquarters, and met Larry Page. Page, who died earlier this year, owned Page One Records and produced The Troggs, who happened to be in the studio. "Larry Page said, 'Play me these two songs.'" With Page producing, Greenfield recorded the songs Lennon had requested. Returning to the studio the following day, Taylor informed Greenfield that Lennon loved both songs and wanted to do a single. At this point, Greenfield became overwhelmed with fear. "I said, 'I can't do it. I can't do it.' You say no to something like that for one of two reasons: either fear of success or the right decision. I was petrified and had no experience to understand the parameters of what was ahead."

Returning to Canada after this brief, chastening interaction with the music industry, Greenfield would make another venture into the UK music scene a

Sky's the limit: (clockwise from top left): At 15 with a teenage friend in Africa; 1972 radio interview, Vancouver; after the Apple Records audition, 1968

couple of years later. During a visit to his aunt's in Manchester in 1970, he connected with Graham Gouldman, recording Sweet America (Philips 6113002, 7", UK, 1971, £8), an impassioned song about the Vietnam War, at Strawberry Studios, Stockport. "It was the BBC Record Of The Week. At a quarter to eight every morning for one week it was played by Tony Blackburn. Monday, Tuesday, Wednesday, Thursday, Friday. They played the song and they talked about it. The week before was Paul McCartney's first single, Another Day. The week after me was the Carpenters' Ticket To Ride."

When turntable success didn't translate into sales, Greenfield went back home and took a job working in the teen section of a Vancouver department store, while studying to become a lawyer. He told the store that he could write a radio jingle specifically for the teen section, and was duly given a cheque for $600, of which $150 went on the jingle and the remainder on Greenfield's own recording, an environmental song called New York Is Closed Tonight. Via a friend, the recording found its way to Bo Diddley, who took the tape to Fred Ahlert Jr in New York. Ahlert, whose father had written for Frank Sinatra, Nat King Cole, Louis Armstrong and others, happened to be the publisher for Burt Bacharach.

"Fred phoned me up in Vancouver, and he said in his New York accent, 'Hey, Barry, my name is Fred Ahlert… I have your songs here, and you're fucking unbelievable. This is a No 1 record!'" Greenfield, perhaps influenced by his experience with Apple, didn't immediately take up Ahlert on his offer. Over the following six months, Ahlert regularly called to try to convince the young songwriter to sign a management deal. "And then one day, he phoned me up, and he said, 'I'm in San Francisco tomorrow. I'd like you to come and I'd like to meet you.' And I said, 'Well, I can't afford to go to San Francisco. I'm a student.' He said, 'Go to Air Canada, and there'll be a ticket waiting for you.' And so I went to the airport, and I got off the plane, and there was a limo. I got in the limo, went to Fisherman's Wharf, and I signed a contract."

Crucially, the contract entitled Ahlert to 50 per cent of profits from record sales, with Greenfield receiving the remaining 50 per cent. Greenfield re-recorded New York Is Closed Tonight in 1972 for Laurie Records (L 3598X, 7", Canada, £6). It reached No 34 in Canada and became the country's most played song on radio that year, earning Greenfield the Harold Moon Award, which recognises Canadian songwriters for outstanding achievement.

This led Ahlert to secure a $20,000 cash deal for Greenfield to sign with RCA, and a $33,700 budget to record a studio album. "I was 22 and had no experience whatsoever. Zero." Given the choice of three producers including Paul Rothschild, who'd overseen *LA Woman* for The Doors, Greenfield went for the then-much less experienced David Kershenbaum. Ahlert was unimpressed. "He was really, really mad. 'How could you pick him and not Paul Rothschild?'" Nevertheless, the production continued, and RCA flew Greenfield to LA, where he stayed with Jimmie Haskell. "He was the number one arranger in America. He did everyone from Glen Campbell to Moon River. I lived at his house with him and his wife for three days, and we arranged 11 songs for *Blue Sky*." Greenfield ended up in the studio where Elvis recorded. "I was in studio B at RCA with Elvis' engineer, whose name was Rick Ruggieri, David Kershenbaum and Jimmie Haskell."

Among the songs chosen for the album were some Greenfield had played for Derek Taylor in 1968, as well as 1971's Sweet America. The team of session musicians for *Blue Sky* included many who would go on to work with some of the biggest names in music, from Steely Dan to Neil Young and Joni Mitchell. "Playing with Larry Carlton, Dean Parks, Joe Osborn, Jim Gordon, Jimmie Haskell, Rick Ruggieri… It was like going

Barry blues: with John Lee Hooker, 1974, Saskatoon

to heaven. I'd never heard sound like that. Everything I wanted to do, they let me do and they helped me with the accuracy of the playing and the lead guitar lines. I didn't do any of that. A song like Concert Fever, that was written on the guitar – I said I wanted a piano. They brought in a guy called Larry Muhoberac."

Muhoberac was a leading session pianist who had played with Elvis Presley and Nancy Sinatra, and who would go on to play with Barbra Streisand, Neil Diamond, Seals & Crofts and others. "I wanted that kind of like smoky, 3am sound and Larry Muhoberac sat down and played it."

David Kershenbaum not only enabled Greenfield to play with some of the best musicians in the world, he also allayed his nerves. "RCA thought I was the next big thing. And they said, 'This is it, you've got your first shot.' And he picked the right guys because I'm very, very, very sensitive. But I'm not void of courage. I was really nervous every single day. He kind of recognised that."

But then the fairytale became a nightmare. "Fred Ahlert phones me up and he says, 'I'm in Vancouver. I don't like David Kershenbaum. I don't like RCA. They won't give us enough money. We're leaving RCA.' And I said, 'Pardon?' He said, 'RCA is yesterday's label, we can do better.'"

Greenfield and Kershenbaum had a discussion over the phone and the producer advised Greenfield to seek legal advice and to part ways with Ahlert rather than leave the record label. Greenfield had reservations given that Ahlert had produced exactly the sort of music he wanted to put out, such as Bacharach's Do You Know The Way To San Jose? and Walk On By. "That's where I really wanted to be. I wanted to be a songwriter. I didn't really want to be whoever was a rock star in '72. I never wanted to have women. I never wanted to do drugs. I just wanted to write songs."

Due to the ongoing dispute between Ahlert and RCA, RCA effectively cancelled the record, dumping its print-run into stores with minimal promotion. "Before they pulled it, they released one single, Sweet America (740924, US, £4). And in the first week it came out, it was No 54 on the Billboard Charts." Fate would intervene yet again in the most unlikely of ways: "Then the second week it was out, it was banned throughout America and the reason it was banned was because it was the week that John McCain came home to America from the Hanoi Hilton with all the other American POWs and RCA freaked again."

RCA argued that because of the sensitive atmosphere they did not want to release a song of a political nature. "I said, 'It's not about John McCain, it's about the horror of the war.' They said, 'We've got a line in there, "Sweet America, eulogise America, then fall down on your knees and cry." And we're not playing it.' And I think that really pissed Fred Ahlert off, the way they handled it." One more RCA single, the *Blue Sky* version of New York Is Closed Tonight (APBO 0175, Canada, £9), came out and then the plug was pulled.

Greenfield continued with music, touring with John Lee Hooker and Supertramp and making a second album, *Greenfield* (GA 1004, £10), produced by Terry Jacks and released in a promo-run on Jacks' Goldfish label. Then, in 1975, Buffy Sainte-Marie was introduced to Greenfield's music by Joni Mitchell. She promptly recorded two *Blue Sky* tracks, Free The Lady and Sweet America, for her 1976 album, also called *Sweet America*, on ABC Records. But with no new recording opportunities materialising, Greenfield left the music business and became a financial advisor. In the new millennium he went back to music, and has since put out 11 albums. In recent years, much to Greenfield's surprise, *Blue Sky* has been recognised by the Museum of Canadian Music. "That sort of got me thinking about remastering it because it still sounded thin. So I made it sound broader and you hear the bass better and all that stuff." The running order has been augmented by three recordings Greenfield made when he was 16 as well as the Apple recordings from 1968. He has also added We Were Letting It Go, a song from the *Greenfield* album about an imagined conversation between McCartney and Lennon the day The Beatles broke up, which was shortlisted in the American Songwriting Festival of 1975.

"I'M NOT VOID OF COURAGE BUT I WAS NERVOUS EVERY DAY"

Fifty years on, one of Canada's most unfairly overlooked singer/songwriter albums is at last on streaming services. And in recent years, two of its tracks, How Long Can You Give Love and Honey, Honey, Honey, have been featured in films and television series for HBO and the BBC. "I think there's something about my songwriting that I don't sound like other people," says Greenfield. Not a bad legacy at all.

Blue Sky (Deluxe Edition) ***is on streaming/DL platforms now. For more information visit www.barrygreenfieldmusic.com***

"I just wanted to write songs": Greenfield, Vancouver, 2023

Vintage Vinyl

A regular look at record shops from the past

No 13: Mole Jazz, 374 and 311 Gray's Inn Road, London

In the 80s, on visits to London, one of my regular haunts was Mole Jazz near King's Cross. Mole Jazz grew out of a mail-order business run from a spare bedroom by Ed Dipple. When the piles of records outgrew the house, Dipple, along with Graham Griffiths and Pete Fincham, opened the Mole Jazz record shop.

The mail-order business had built up a 1,000 strong customer base and in August 1978 Griffiths told *Music Week* they intended to keep the mail-order business going because "in Wales, Scotland, Northern England and Northern Ireland" jazz collectors' demands "were not met by local shops". The shop attracted visitors from all over the UK and overseas, with specialist sections for deleted and collectors' albums (then the largest selection in London), new, second-hand and worldwide releases and Japanese imports: their adverting in *Jazz Journal* boasted, "Always over 100 Japanese LPs in stock".

They also had a blues section, with new releases and second-hand albums. I snapped up hard-to-find collectable R&B albums with transcription recordings, radio broadcasts; second-hand Japanese blues albums on P-Vine; downhome and pre-war blues on Arhoolie, Yazoo and Flyright; ancient bootleg albums on Collector and Python and even albums stamped "review copy", housed in plain sleeves with white labels, handwritten tracklists, with the typewritten press information – obviously from the collection of a music journo.

The shop moved across the road to 311 Gray's Inn Road, a bigger and brighter space, still carrying a massive stock. They also started their own record label, launched with an album cut by sax player Art Pepper live at Ronnie Scott's, and had a hip line in tote bags and T-shirts, too.

In 2004, property leases rocketed, making the shop uneconomical to run. The stock was transferred to classical music shop Harold Moores in Great Marlborough Street, Soho, who sold jazz and blues in their basement. Harold Moores closed in early 2017.

Tony Burke

If you know of an unsung music venue or defunct record shop, send 300-400 words, with a venue pic or scanned memorabilia, to rc.content@metropolis.co.uk

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Size

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Available to order from here:

moretvicar.com/collections/record-collector

MOST Wanted

Many of this month's top collectables, as Paul Rigby discovers, really do grow on trees

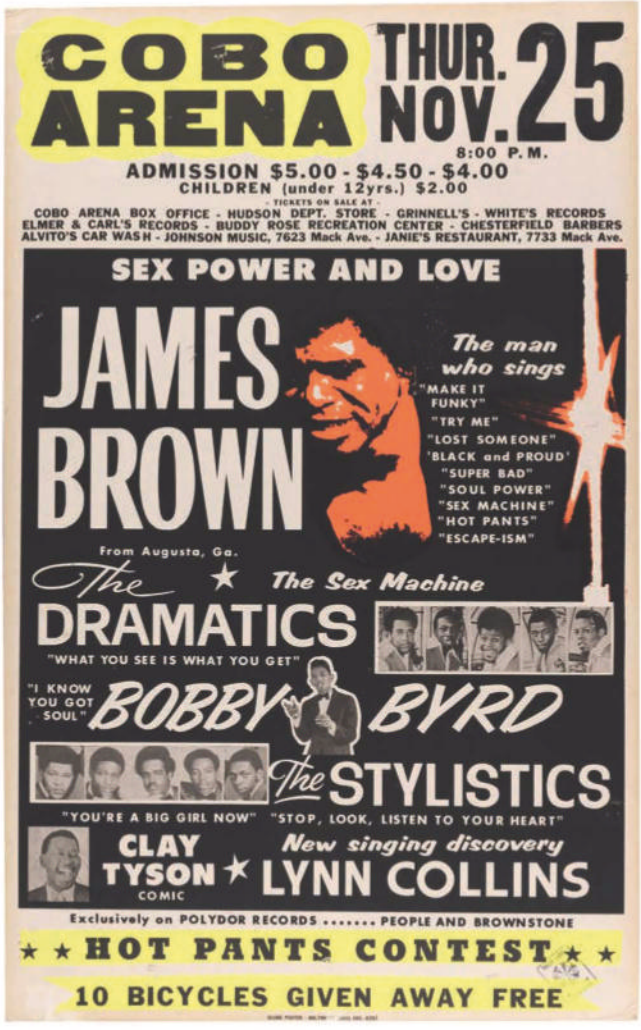
Now includes Whole Love Of Lots

THE DAVE CLARK FIVE Dolls $1,947

Display box containing a complete set of five dolls from the group. The Dave Clark doll has a separate plastic drum while smaller dolls have moulded instruments in their hands. This Remco set was released in 1964. **Supplied by Hake's Auctions**

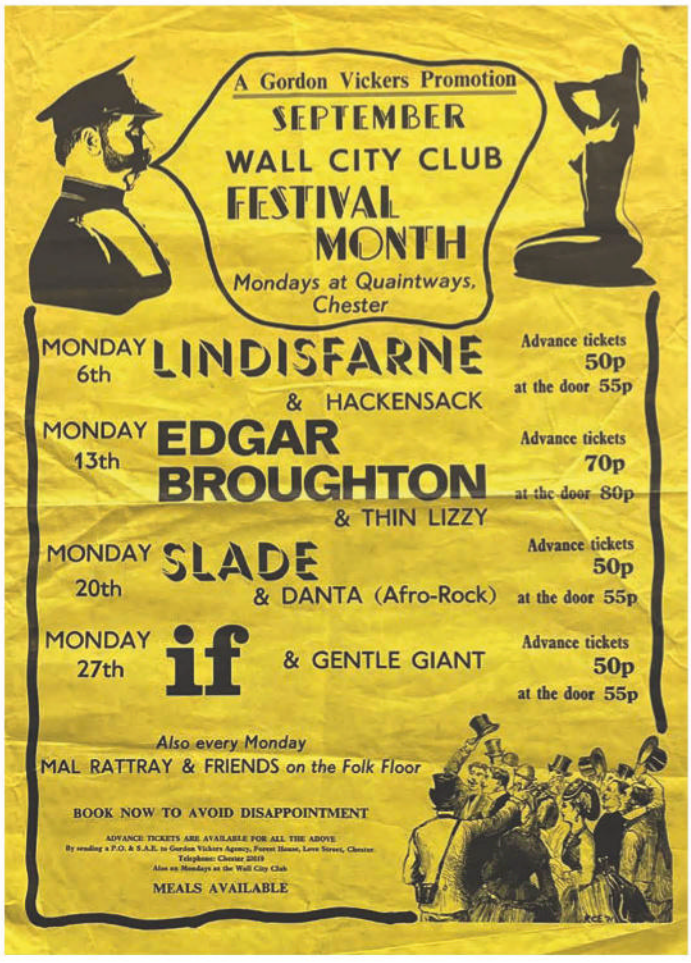
JAMES BROWN Window Card £3,310

Promoting a 1971 concert in Detroit. In this same year, Brown scored six Top 10 R&B hits including two No 1 smashes both of which – Make It Funky and Hot Pants – are listed on this poster. **Supplied by Hake's Auctions**



EDGAR BROUGHTON/THIN LIZZY/SLADE Poster £225

On only their second trip across the water to England and several years before their breakthrough, Thin Lizzy supported Edgar Broughton at this Chester venue. **Supplied by MEM**



ABBA *Special* (Discomate Various Cat No) £295 for the 4LP set

Japanese, 40-track, four-album set comprising the *Disco Special 1* (DSP 3024) on red vinyl, *Disco Special 2* (DSP 3025) on blue vinyl, *Dancing Special* (DSP 3026) on Yellow Vinyl and *Love Sounds Special* (DSP 3027) on green vinyl. Each LP is housed in its own colour-coded picture sleeve with the original yen price sticker attached, complete with lyric insert and obi-strip. **Supplied by 991**

KRAFTWERK Poster £295
German poster advertising the electronic pioneers' performance at Wurzberg Musikhalle on 28 November 1981 playing material from the newly released *Computer World* album. **Supplied by 991**

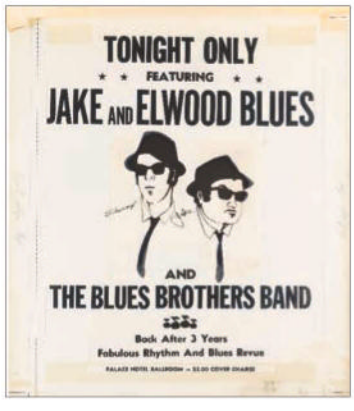
DAVID BOWIE Flyer £1,295
From 1972, a UK fold-out promotional flyer and complete set of transfers, distributed at Bowie's two debut Ziggy Stardust performances at the Rainbow Theatre in London on 19 and 20 August 1972. Support was provided by an uncredited Roxy Music. **Supplied by 991**

BEE GEES Uniform $6,250
From the 1978 Film, *Sgt. Pepper's Lonely Hearts Club Band*, as worn by Barry Gibb. His name is still stitched within. **Supplied by Heritage Auctions**

GREG ALLMAN Hat $15,000
A Resistol Cowboy hat from 1995. As worn to the Rock and Roll Hall of Fame induction ceremonies. **Supplied by Heritage Auctions**

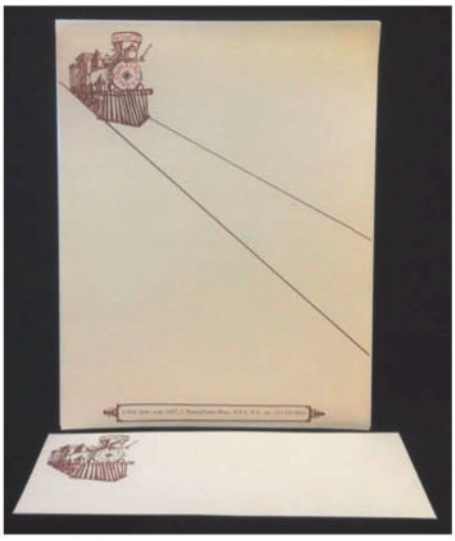
THIN LIZZY/WIZZARD/ LINDISFARNE Poster £295
From 1973, a hand-painted 'master' poster. That is, copies were produced from this one original. **Supplied by MEM**

THE BLUES BROTHERS Window Card £13,750
As seen in the film of the same name, created with India ink. This example was labelled 'Style A', possibly because there were other proposed designs? **Supplied by Heritage Auctions**



JAMES BROWN Window Card $8,696
Possibly unique, this cardboard window card promotes a 1962 concert. Sixty miles outside of Washington DC. W.C. Taylor High was an all-African American school that did not desegregate until 1969. The concert was staged just five months before the *Live At The Apollo* LP would be recorded.
Supplied by Hake's Auctions

THE ROLLING STONES Stationery $250
Unused 1972 tour stationery with Rolling Stones train logo. **Supplied by Rockaway**



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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

LARRY GREEN Moving The Blues (Movin' 133) £3,900
Funky soul 7" release from 1966 with Bad Business on the flip. (eBay item number: 126322644093)
Supplied by eBay

THE SHOWCASES The Love Was Real (Galaxy 732) £3,302
Recorded in 1963, this 1964 doo-wop release features Anna My Love on the flip. (eBay item number: 196269475438)
Supplied by eBay

AGUATURBIA *Volumen 2* (Arena LPD 080) £2,561
An 8-track, psychedelic rock album outing from Chile. (eBay item number: 315249285449)
Supplied by eBay

WISHBONE ASH *The Vintage Years 1970-1991* (Madfish SMABX 1065) £1,113
Limited-edition box set including 30 CDs and a flexi disc. (eBay item number: 196266730633)
Supplied by eBay

JOHN COLTRANE *Blue Train* (Blue Note 1577) $12,600
RVG-stamped, deep groove pressing on the NY 23 label.
Supplied by Popsike

HANK MOBLEY *Hank Mobley Sextet* (Blue Note 1560) $10,700
Deep groove, RVG-stamped pressing of Hank Mobley "Sextet" on the West 63rd label. **Supplied by Popsike**

SUPERTRAMP *Breakfast In America* (Nimbus AMLK 63708) $271
Released as part of the audiophile Supercut series in 1983.
Supplied by Discogs

RAGE AGAINST THE MACHINE *Rage Against The Machine* (Music on Vinyl MOVLP 043) $250
Reissue, numbered edition, limited to 500 copies, pressed on coloured vinyl.
Supplied by Discogs

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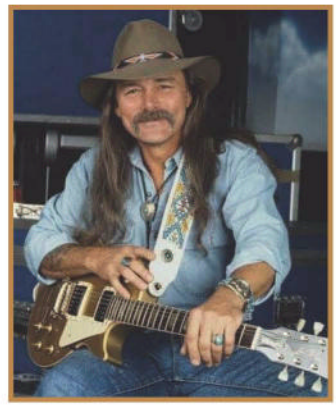
Not Forgotten

Key role: Mike Pinder (second left) with The Moody Blues in 1969

Mike Pinder, died 24 April, age 82. The keyboardist was a founding member of The Moody Blues and a pioneer of the Mellotron. Born in Birmingham, he formed the group with Denny Laine, Graeme Edge, Ray Thomas, and Clint Warwick in 1964. Following the breakthrough success of UK chart-topping single Go Now, he co-penned (with Laine) all the original songs on their debut album, *The Magnificent Moodies* (1965). After Laine and Warwick left the following year, Pinder played a key role in finding Laine's replacement, Justin Hayward. With bassist John Lodge added shortly after, the group's classic lineup was cemented. *Days Of Future Passed* (1967), the first LP they recorded together, was a hugely ambitious effort. Often described as the first progressive rock album, Pinder's use of the Mellotron added to its expansive orchestral sound, as heard on Nights In White Satin, the album's best-known track and one of the defining songs of the 60s. The line-up would record seven further albums. With Pinder adding Mellotron, piano, harpsichord, tablas, cello, vocal harmonies and occasional lead vocals, he also penned tracks such A Simple Game, Om, Have You Heard, and The Best Way To Travel. A mid-70s band hiatus saw him release a solo album, *The Promise* (1976), and move with his family to California. The Moody Blues would reconvene for 1978's *Octave*, but Pinder's refusal to tour would ultimately lead to his departure that year when he was replaced by keyboardist Patrick Moraz. Working in the tech industry, he would return to music only occasionally, releasing a second solo album in 1994. He finally reunited with his former bandmates when The Moody Blues were inducted into the Rock and Roll Hall of Fame in 2018.

Dickey Betts, died 18 April, age 80. The American guitarist and singer was a co-founding member of Allman Brothers Band, penning their biggest hit, Ramblin' Man. Born in West Palm Beach, Florida, he learned the ukulele, banjo, and mandolin as a child before switching to guitar. He began playing in rock bands as a



teenager and, in 1967, formed Second Coming with the bassist, Berry Oakley. Two years later, Duane Allman asked the pair to join his new group after a jamming session.

Although Allman Brothers Band were led by Duane and younger brother Gregg, Betts' contribution was equally important, his twin lead guitar duels with Duane giving them their unique style. As the key songwriter, he also wrote many of their best-known songs including Ramblin' Man (a US No 2 in 1973), Blue Sky, and the instrumentals In Memory Of Elizabeth Reed and Jessica (later used as the theme song for UK TV show, *Top Gear*). Betts' distinctive moustache and air of danger would go onto inspire the rock star character played by Billy Crudup in Cameron Crowe's 2000 film, *Almost Famous*. Following Duane Allman's death in a motorcycle accident in 1971, Betts became the band's lead guitarist and de-facto frontman until the band split in 1976. He would continue touring and recording with his solo project – begun with 1974 album, *Highway Call* – and his band, Great Southern. Betts would re-join Allman Brothers for their various reunions over the coming years.

Keith LeBlanc, died 4 April, age 69. The US drummer/producer played on classic hip-hop songs by Grandmaster Flash and Sugarhill Gang before becoming a session artist and member of Tackhead. As part of the house band at Sugar Hill Records alongside bassist Doug Wimbish and guitarist Skip McDonald, he

Photos: (Dickey Betts) Kirk West Photography

helped shape the sound of early hip-hop with live instrumentation on songs such as Sugarhill Gang's Apache and 8th Wonder, and Grandmaster Flash and the Furious Five's It's Nasty and The Message. Teaming up with UK producer Adrian Sherwood and Sugar Hill cohorts Wimbish and McDonald, he formed industrial hip-hop project Tackhead, releasing a slew of recordings in the late 80s and early 90s. As a session musician, meanwhile, he played with a diverse array of artists, playing on albums such as Nine Inch Nail's *Pretty Hate Machine*, Tina Turner's *Wildest Dreams*, Seal's 1991 self-titled album, Ministry's *Twitch*, and Annie Lennox's *Diva* as well as the R.E.M. track, Turn You Inside-Out. He also played in the blues-rock band Little Axe and released a number of solo albums.

John Sinclair, died 2 April, age 82. The American poet and writer was a revered 60s countercultural activist who served as MC5's manager. Beginning as a journalist, he served as music editor and columnist for the Detroit underground newspaper, *Fifth Estate*. Becoming involved in social activism, he campaigned to legalise marijuana and co-founded anti-racist political collective, White Panther Party. During the mid-60s he met MC5, expanding the band's musical horizons and fuelling their interest in radical politics as they began playing at left-wing rallies in Detroit. As their manager he helped secure a contract with Elektra Records and was with them when they recorded their incendiary live album, *Kick Out The Jams* (1969). In 1969, he was sentenced to 10 years for possession of two joints After his incarceration, John Lennon wrote a protest song called John Sinclair and was present with Stevie Wonder, Bob Seger and 15,000 others at an Ann Arbor rally for Sinclair in 1971. (He was released two days later). Later years saw him continue his campaigning and writing. Moving to the Netherlands, he founded a radio station, Radio Free Amsterdam. He also formed bands such as Blues Scholars and released a number of albums.

Chris Cross, died 25 March, age 71. The bassist was a longtime member of Ultravox, co-writing their biggest hit, Vienna. Born as Chris Allen in Tottenham, London he formed Tiger Lily in 1974 alongside singer John Foxx (known then as Dennis Leigh), guitarist Stevie Shears, drummer Warren Cann and keyboardist Billy Currie. Renaming themselves Ultravox! in 1976 they secured a record deal with Island Records, releasing three albums – *Ultravox!* (1977), *Ha!-Ha!-Ha!* (1977) and *Systems Of Romance* (1978) – before Foxx's departure in 1979. The group's employment of Midge Ure as a replacement led to their most commercially successful era. Their fourth studio album, *Vienna,* reached UK Top 5, its classic title track famously kept from topping the charts by Joe Dolce's Shaddap You Face. Further successful albums – *Rage In Eden* (1981), *Quartet* (1982), *Lament* (1984), and *U-Vox* (1986) – followed before the group went on hiatus. Cross was on board for the band's reformation in 2009, playing on their final album, 2012's *Brilliant*.

Gerry Conway, died 29 March, age 76. The drummer played with Fairport Convention, Cat Stevens, Jethro Tull, and more. Born in King's Lynn, Norfolk, he co-formed Eclection with Trevor Lucas, playing on the folk band's 1968 self-titled album. Through Lucas he joined Sandy Denny's post-Fairport Convention group, Fortheringay. Much in demand on the UK folk circuit in the 70s he played with Steeleye Span, appeared on albums by Sandy Denny, Iain Matthews and Shelagh McDonald, and spent six years touring and recording with Cat Stevens, appearing on classic LPs such as *Teaser And The Firecat* and *Catch Bull At Four*. Joining Jethro Tull for 1982's *The Broadsword And The Beast,* he also played on 1987's Grammy-winning *Crest Of A Knave*. Later that decade he joined Fairport Convention and was a permanent member from 1998 until 2022, when he retired.

Graeme Naysmith, died 4 April, age 57. The guitarist was a co-founding member of Leeds shoegaze band Pale Saints. Formed in 1987 alongside singer-bassist Ian Masters and drummer Chris Cooper, the group were signed by 4AD after their first London show. With Naysmith's guitar playing at the heart of their sound, which moved between raw noise and ethereal beauty, the group went on to release three albums for the label – *The Comforts Of Madness* (1990), *In Ribbons* (1992) and *Slow Buildings* (1994) – before disbanding in 1996.

Gylan Kain, died 7 February, age 81. The US poet was a co-founding member of the pioneering spoken word act, Last Poets. With a background in theatre, he co-formed the group in Harlem in 1968, his rhythmic delivery of poetry about racism and oppression laying a foundation for what would become hip-hop. A division within the group would lead to two versions, with Jalal Mansur Nuriddin leading the better-known act, Last Poets. With the Original Last Poets Kain would release the soundtrack album, *Right On!* (1971). Samples of his contribution to the soundtrack would later resurface on tracks by Dr Dre and Snoop Dogg.

Vincent Bonham, died 24 March, age 67. The US musician was an original member of 70s R&B group, Raydio, alongside Ray Parker Jr. Bonham sang, played keyboards, guitar, bass, percussion and horns in the group, who issued four albums between 1978 and 1981 before Parker left for a solo career. The group's hits included Jack And Jill (which reached No 8 in the US charts and No 11 the UK), A Woman Needs Love (Just Like You Do) and You Can't Change That. After Raydio, Bonham recorded with Jimmie Vaughan and BB King and performed with Chaka Khan.

Albert 'Tootie' Heath, died 3 April, age 88. The US hard bop drummer played with some of the jazz greats, later forming sibling group, The Heath Brothers. Following his older brothers, bassist Percy and sax player Jimmy, onto the jazz scene he made his recording debut in 1957 on John Coltrane's first album as leader. Recording with Nina Simone later that year, he played on her classic song My Baby Just Cares For Me. As a sideman he would record with Art Farmer, Wes Montgomery, Kenny Dorham, and Herbie Hancock among others. Forming The Heath Brothers with Percy and Jimmy plus pianist Stanley Cowell in 1975 they released six albums, from 1975's *Marchin' On* to 1997's *As We Were Saying*.

Pete Rodriguez, died 11 March, age 89. The American pianist and bandleader was best known for his boogaloo hit, I Like It Like That. Released in 1967, the song proved a crossover success and has continued to be popular through remakes and advert use. As a bandleader he recorded more than a dozen albums.

Clarence "Frogman" Henry, died 7 April, age 87. The New Orleans rhythm and blues singer's 50s and 60s hits included evergreen novelty single, Ain't Got No Home (see *RC* 503). Released in 1957, the song featured him singing in the voice of a man, a young girl and a croaking frog, a ruse which earned him a US Top 20 hit and a lasting nickname. Four years later he would score two more hits with (I Don't Know Why) But I Do (which cracked the US Top 5) and You Always Hurt The One You Love. In 1964, The Beatles employed Henry as an opening act on their North American tour.

Michael Ward, died 1 April, age 57. The US guitarist was a former member of roots rock band The Wallflowers. First joining in 1995 at the request of frontman Jakob Dylan, he played on their 1996 album, *Bringing Down The Horse*, which reached US Top 5, and 2000's *(Breach)*. He was previously a member of alternative rock band School Of Fish with whom he recorded 1991's self-titled debut album and 1993's *Human Cannonball*.

Sandra Reaves-Phillips, died 29 December, age 79. Best-known for appearances in films such as *Round Midnight* and *Lean On Me*, the US actress was also popular as a singer on the Northern soul scene. As Sandra Phillips she recorded singles for Broadway and Okeh in the mid-60s. In 1970 she released the album, *Too Many People In One Bed*. ***Tony Burke***

Mister Cee, died 10 April, age 57. The US DJ and radio broadcaster was a pioneer in New York City's hip-hop scene. Born Calvin LeBrun, he first gained notice working with Big Daddy Kane, appearing on the rapper's 1988 debut album, *Long Live The Kane*. He was later credited with being an early champion of Notorious B.I.G. and served as an executive producer on the hip-hop icon's classic 1994 debut, *Ready To Die*.

Others who passed away recently include: Mark Spiro, American songwriter, record producer and recording artist who wrote songs for Cheap Trick, Heart, Julian Lennon, Laura Branigan, and Giant; **Michael Cuscuna**, American jazz record producer who unearthed previously unreleased sessions as discographer of Blue Note Records before co-founding Grammy-winning box set specialists Mosaic Records; **Rico Wade**, Southern hip-hop producer and Organized Noize member who produced records by Outkast, Goodie Mob, TLC, and En Vogue; **Richard Horowitz**, US composer and pianist who worked with Ryuichi Sakamoto on the Golden Globe-wining soundtrack *The Sheltering Sky* and collaborated with David Byrne, Brian Eno and Anthony Braxton; **Greg Lee**, singer of L.A. ska group, Hepcat; **Jean-Paul Vignon**, French singer and actor who released the 1964 US-released album *Because I Love You*, and appeared in films including *Asphalte* and *The Devil's Brigade*; **Steven Mironovich**, guitarist for 80s New York heavy metal band, Cities.

All obituaries by Paul Bowler unless otherwise stated. With thanks to Tony Burke.

Photos: (Mister Cee) Facebook page

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Come up and read this (it'll make you smile)

Turn the dial of any radio (pretend that radios still have dials, please) in the UK or Europe and within 10 minutes you will come across *that* song. You know it, the one with one of the greatest lines in pop ever written: "Its only metal, what a bore..." It's one of the most spiteful diss songs eva; a petty bitch-out aimed at a "disloyal" band (I'm down with this: ungrateful musicians suck, songwriters rule) from a prima donna pop star. And you know what? The prima donna pop star won and scored an absolute monster pan-European smash hit that became indelibly stamped on the psyche of generation after generation. Game, set and match to one Stephen Nice from Deptford. Way to go, Steve Harley.

Steve Harley has gone. Sadly departed in March of this year. Everything Steve did after that song was somewhat overshadowed by it. The recent obits tended to focus, perhaps understandably, on that song. And if Steve Harley had done nothing after – and I am trying not to write the title, Make Me Smile (Come Up And See Me) – then that would have been fine. But he did, before and after, and this is how it goes.

For about two minutes the original Cockney Rebel were (possibly) cooler than big Dave Bowie, Little Marc and the two big Br(y)ians (Ferry and Eno), and rightly so. Having escaped the clutches of future *New Faces* TV bad guy, producer Mickie Most, the Rebel had recorded one of the most singular and brilliant albums of 1973 (no mean feat): *The Human Menagerie* came out to modest reviews and modest sales. Harley – the Rebels' auteur – was anything but modest. In interviews ex-hack Harley boasted that Bowie needed a kick up the arse, and that the kids were bored of guitars (they were deemed to be "rude") and what the kids really wanted was grandiose Jobriath orchestral epics (Sebastian, and Death Trip), electric violin gypsy-proto punk (Hideaway) and a full-on Marc Bolan slag-off (Mirror Freak). Attitude notwithstanding, Harley could also knock out fab neo-novelty pop hits, and debut album follow-up single, the insta-classic Judy Teen, became the soundtrack to the early summer of '74.

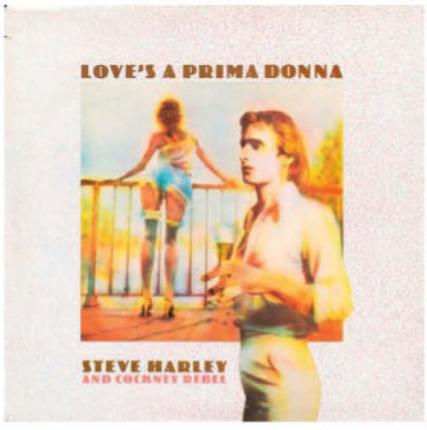
Buoyed and super-confident, the Rebel recorded their masterpiece: the brilliantly named *The Psychomodo*. If you wanna know what 1974 sounded like – and you do, you do – then stick on *The Psychomodo*. The electric violins are as street-tuff as electric violins can be, and Harley's voice had become so mannered that the listeners found themselves asking, "Was it really a good idea deciding to sing like *that?*" Oh, and the epics are biblical. As with all the best pop albums, *The Psychomodo* veers between psychosis (the title track), silliness (Mr. Soft) and being magnificently entertaining (Cavaliers). It sold shitloads.

You know what happened next, right? The Rebel either sacked themselves or Harley (no longer Steve Nice) sacked them over the usual band stuff: band gets a few hits, songwriter gets all the money and band get a cob on. The sky is blue and the sea is green. It happens. Ho-hum.

To call the production 'kitchen sink' is to do a disservice to white goods

After the massive success in 1975 of Make Me Smile (Come Up And See Me), it would have been understandable if Steve had just wandered off into the sunset, having basically won everything, but he didn't. *Love's A Prima Donna,* from 1976, is maybe Steve's secret masterpiece. Presumably with a sense of "I can do what I want as I never have to work again", everything gets thrown into the mix. To call the production of *Love's A Prima Donna* "kitchen sink" is a disservice to white goods. Spoken word, oedipal concepts, 50-piece orchestras, horrible Moog solos and munchkin vocoder vocals all pile up in an English version of Todd's *A Wizard, A True Star*. It's a fabulous and utterly compelling mess and worthy of all the time you will need to really "get into it". Oh, and there's also a brilliant art-rock pop smash cover of Here Comes The Sun, for some reason.

Steve Harley perhaps never made it easy for himself in the 70s. On *Timeless Flight*, also 1976, the lead-off track, Red Is A Mean, Mean Colour, was an eloquent attack on socialism that was never going to endear him to the punk rock Stasi then approaching in the distance. The punks never really did take to Harley, but then the man who wrote A Singular Band was never one to pander to anyone else's school of thought, and anyway, hadn't he proclaimed that guitars were "rude" back in the early guitarless days of the Rebel?



After 1979's soft rock *The Candidate* Harley stopped for over a decade (busying himself in the world of horse racing), which was kind of a shame. But then, Cockney Rebel were one of the great bands of the 70s, so why go and ruin it all by having a crap 80s? If you don't believe me, go back and listen to *The Human Menagerie*, *The Psychomodo*, *The Best Days Of Our Lives* and *Love's A Prima Donna* and then, as the great man once sang on Cavaliers, you'll be ready to testify.

Luke Haines tweets @LukeHaines_News

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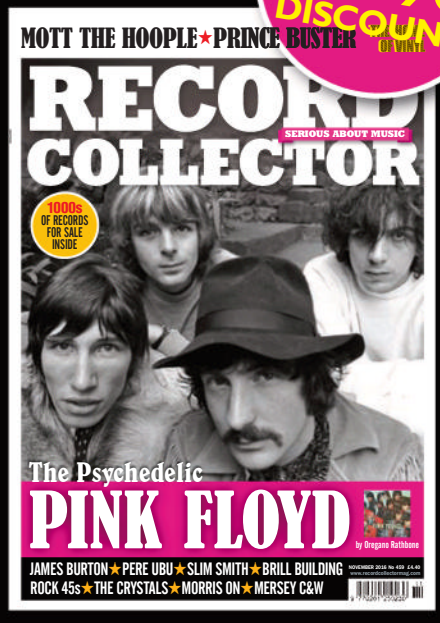

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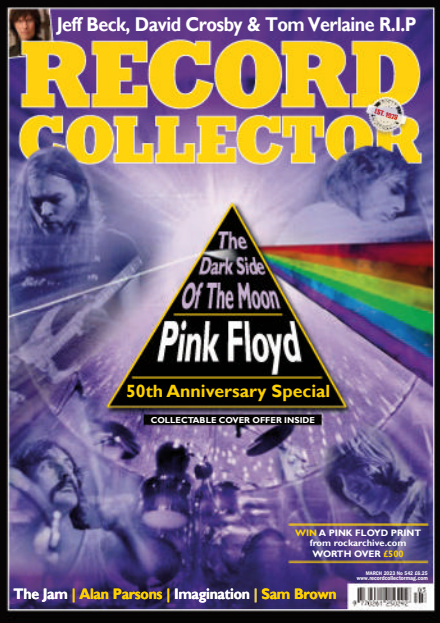

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

JAY ASTON

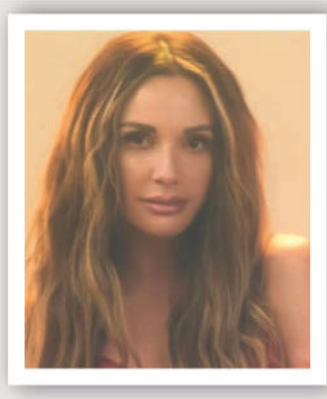
Bucks Fizz singer's solo catalogue revamped online before a London show

Tell us about your latest project.
Some songs on *I-Spy* are being reworked for a movie that I've started writing.
If you could re-visit any of your albums, what'd you change?
Pray was a very ad lib vocal and needs more instrumentation.
Is there anything still unissued?
Yes, but it would take ages to resurrect them.
Have you done anything that fans may not know about?
Some dance tracks.
Who'd you like to produce?
My daughter, Josie. We're writing for her currently.
Where were you when you first heard one of your songs on vinyl?
Making Your Mind Up, BBC Radio 1, going to a photo shoot after winning *A Song For Europe*.
What was your first record?
Ester & Abbie O'Farrell's You're A Lady.
What's the last album that you bought?
Dua Lipa.
What record made you want to go pro?
Kate Bush, Wuthering Heights. She influenced me when I was fronting When We Were Young.
What records most influenced you?
The Osmonds, The Carpenters.
Was anyone in your family musical?
My great-granddad and aunt were violinists, mum played piano, dad had an operatic voice, and my brother plays guitar and keys.
Who's taken music forward in the last decade?
Coldplay, Zed, Billie Eilish.
Is there an unusual story about records that came into your possession?
My mum dated Peter Sellers and they used to record singles in writing booths in London's Oxford Street. They're very damaged and corroded, but I'm glad that I found them.
Which of your songs is the most personally meaningful?
Great Expectations.
If you had a record-listening party, what'd you play?
My husband's new album, title TBC.

The Fizz play London Greenwich IndigO$_2$, 28 June.

CARLY PEARCE

Country singer on her latest studio offering



What film could your new set soundtrack?
It's my diary of the last couple of years – healing, growth, redefining who I am after heartbreak. It's a soundtrack for anyone on a healing journey, like *Eat, Pray, Love*.
Who'd you like to produce?
Nickel Creek. I grew up loving bluegrass and they're three of the most talented musicians in the world. It'd be inspiring.
What was your first record?
Shania Twain *Come On Over*.
What's the last album that you bought?
Justin Timberlake *Everything I Thought It Was*.
What records most influenced you?
Lee Ann Womack *Call Me Crazy*, The Chicks *Home*, Alison Krauss & Union Station *Live*.
Was anyone in your family a musician?
My paternal grandpa played banjo and sang.
Did you ever write songs 'under the influence'?
[Laughs] Doin' It Right – a pretty good wine buzz.
What'd you ask your music hero?
Dolly Parton, what she's most proud of in her career?
What's the oddest circumstance that inspired a song?
My divorce sure inspired a lot of songs.
Who'd you like to cover one of your songs?
Lee Ann Womack, 29. It's like a journal entry for the hardest year of my life.
What backstage routine that fans won't know about makes you laugh most?
Before every show, my band and I put our hands in and, on the count of three, scream at the top of our lungs.
What fact about you may surprise fans?
I'm super-shy and pretty introvert.
What unfulfilled ambitions do you have?
To get into acting.

Carly Pearce* Hummingbird *yellow 2LP, CD are on Big Machine, 17 May.

JOEY MCINTYRE, JORDAN KNIGHT

New Kids On The Block singers on their latest outing

What film could your new set soundtrack?
Jordan Knight: It rides the line from throwback to current and could soundtrack *The Breakfast Club*.
If you could re-visit any of your albums, what'd you change?
Joey McIntyre: There are a few lines that I'd like to take another whack at. I used to rush an album. I wish that I'd practised a tad more patience.
What record made you want to go pro?
JK: Two songs that came on the radio when I was 13: Tender Love, by Force MDs, and You Are My Lady, by Freddie Jackson.
Have you ever collected anyone?
JK: Cassettes of Jimmy Smith. Our music producer, Maurice Starr, used to play organ, and told me, "If you wanna learn, ya gotta check out Jimmy Smith."
Would you change any of your artwork, given the chance?
JK: Our first album. I had on shell toe Adidas sneakers that were a little beat up. My friends that I used to spray-paint with made fun of the cover. Fresh, clean sneakers are a *must* to look cool!
Where were you when you first heard one of your songs on vinyl?
JM: In the car with my dad and brother. An AM station played Be My Girl.
Was anyone in your family a musician?
JK: Most of my immediate family are 'musically inclined'. We all sang in the church choir.
What was your first record?
JM: I bought my first 45 at Strawberries Records. It was We're Not Gonna Take It, by Twisted Sister.
Have you done anything that fans may not know about?
JK: I did some ads and jingles for Old Navy, and the group did commercials in Japan for a boom box radio. We just went for it, without fear.
Which of your songs is the most personally meaningful?
JK: I'll Be Loving You Forever. It was the first song that I recorded with the group with myself as lead. It showed me that I was growing as a singer and my family thought that it was beautiful.

"JANET JACKSON'S CONTROL MADE ME FALL IN LOVE WITH JAM & LEWIS' MUSIC"

Joey (left), and Jordan

What's the oddest circumstance that's inspired a song?
JM: My daughter is a big Taylor Swift fan. I joke with her when she skips a song and says out loud, as if I'm writing a letter to tell Taylor, "Dear Taylor…". She says, "Stop it, dad!" So, I ended up writing the song, Dear Taylor, though it has nothing to do with skipping a track!
What record most influenced your style?
JK: Janet Jackson *Control*. I used to listen to it all the time, as well as The SOS Band. It made me fall in love with Jimmy Jam and Terry Lewis' music.
Who'd you like to remix?
JK: I'd try to make a hip-hop version of Dream On, by Aerosmith, which was one of my favourite songs when I was little.
What's the last album that you bought?
JK: Kanye's *808s & Heartbreak*, in 2008. Sad to say, I don't buy albums anymore, or listen to artists' whole body of work. There's something about it that I miss.

New Kids On The Block* Still Kids *is on BMG, 17 May.

Photo (New Kids On The Block): Austin Hargrave

MIKE DYER

Hard rock singer on **Grand Slam**'s latest studio endeavour

Tell us about your latest projects.
Wheel Of Fortune is with Rocky Newton on bass and the sequel to *Hit The Ground*, which is a complete remix.
Is there anything still unissued?
Painful. I had my life's work in a Roland suitcase – cassettes, DATs, masters when working with Diana Ross, Alvin Lee, Adrian Wyatt, so many artists – all gone somewhere on a stoned tube journey between West Hampstead and New Malden. If you should find it, you know where I am!
Have you done anything that fans may not know about?
West End shows, from playing the Hunchback Of Notre Dame, to Pontius Pilate in *Jesus Christ Superstar*, the lead in *Blood Brothers*, *Exposure*, TV voiceovers for science/history programmes, Sky Arts, singing a Martini Bianco ad, playing TV/movie baddies, and walk-on parts, from Casey Hogan in *Eastenders*, to Tall Man in *Bladerunner*. It's been a hoot!
Where were you when you first heard one of your songs on vinyl?
Liverpool band Tokyo's *Listen To Your Heart Beat* EP, on the deck at GWR Records.
What was your favourite record shop when you started out?
PROBE, Liverpool. The colourful Pete Burns ensured that it was stocked with the latest punk and hard rock.
What were your first records?
11 November 1973, my 10th birthday: Wings' My Love, David Bowie's The Laughing Gnome, Slade's My Friend Stan, Elton John's *Goodbye Yellow Brick Road*, Wizzard's *Wizzard Brew*, and Andy Fairweather Low's Wide Eyed And Legless.
Who most influenced your style?
Ian Gillan on Highway Star. *Wham*, *bam*!

"I HAD MY LIFE'S WORK IN A SUITCASE – GONE SOMEWHERE ON A STONED TUBE JOURNEY"

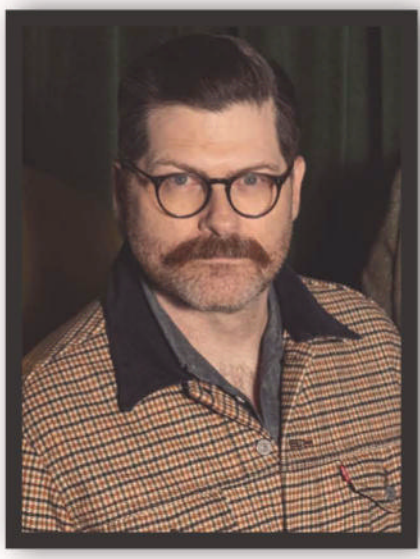
Was anyone in your family a musician?
My mum played piano in an RAF mess, my wife's grandfather, Lou Davis, played trombone for Louis Armstrong, Glenn Miller and Al Bowlly, and my great-grandfather played piano on the *Titanic*. He went down well!
What'd you ask your music hero?
I sang with Paul McCartney once and would ask him about his first heavy metal vocal on Helter Skelter. Genius.
What's the oddest place that inspired a song?
In Tokyo band days, staying at Ian Marshall's beautiful pad in Pusey, Wiltshire. One night, I managed to stagger to Stonehenge, sat down and wrote a couple of strange ditties.
Who'd you like to cover one of your songs?
Olivia Rodrigo, Boy With Uke, or Taylor Swift, Yours Truly.
Which of your songs is the most personally meaningful?
Father's Lament, written with Charlie Olins, and played at my father's funeral.
What backstage incident makes you laugh most?
At the Freddie Mercury tribute concert party, having a lovely conversation with Matt Sorum, a dwarf named Axl Rose asked me to leave. Matt told me to ignore him: "He's just being Axl." I ignored him and was escorted out of hospitality, with Matt as baffled as I was!
What fact about you may surprise fans?
I love history and historical buildings and places.
Which album, on first listen, is the most startling that you ever heard?
Rush *A Farewell To Kings*.
Do you have a comfort album?
James Taylor *Sweet Baby James* brings back happy childhood memories.
To which tribute album would you contribute?
Kate Bush – Hounds Of Love.
Of all the people that you've worked with, who taught you the most?
George Martin taught me that less is more.
What unfulfilled ambition do you have?
To chuck myself off a gorge in a Wingsuit.

Grand Slam* Wheel Of Fortune *red LP, test-pressing LP, CD, cassette*, Hit The Ground – Revised *gold LP, CD, test-pressing LP are on Townsend Music, 7 June.

COLIN MELOY

The Decemberists frontman on their newest platter

What film could your latest set soundtrack?
Emir Kusturica's *Underground*.
With whom would you like to make a split 7"?
The Clean.
When did you first hear one of your songs on vinyl?
Her Majesty The Decemberists, the band's second.
What was your favourite record shop when you started out?
Rockin' Rudy's in Missoula. I remember finding a German import of a Big Star compilation a couple of years before the 90s reissues. It felt like discovering the Dead Sea Scrolls!
What was your first record?
Scritti Politti *Cupid & Psyche 85*. My college-age uncle introduced me to them as "Wham! for thinking people". And a tween music snob was born.
Have you ever collected anyone?
I doggedly collected the second/third wave British Folk Revival through the noughties and tens: Nic Jones, Sandy Denny, Anne Briggs. A lot of it's hard to find in the US and made collecting them all the more enticing.
What are your most prized music items?



A framed photo of Bob Stinson from a Minneapolis club owned by The Replacements' old manager, and a red plastic star that I stole from backstage at Glasgow Barrowlands.
Which album, on first listen, is the most startling that you ever heard?
I remember being introduced to Hüsker Dü by Hardly Getting Over It, and getting *Candy Apple Grey* for Christmas. I remember putting it on and hearing Crystal, and pulling the cassette out of my boombox to make sure it was from the same band, and not a hardcore punk band tape mistakenly stuck in the case of this acoustic-driven power-pop band.
What's your go-to 'comfort album'?
Emmylou Harris' *Pieces Of The Sky*. The songs are great and it has a powerful nostalgic quality. I remember hearing it a lot as a kid, so it has a child-like dream quality.
Do you keep a diary or plan a book?
I do, and I'm working on one now, about a caul broker in near-future, post-secession Cascadia, in the Pacific Northwest. Due 2026.
What's your favourite songwriter's best lyric?
Morrissey: "And when you want to live/How do you start? Where do you go?/Who do you need to know?"
Of all the people that you've worked with, who taught you the most?
The theatre teachers that I had growing up, Don Mclaughlin and Kim Delong. They taught me how to be comfortable onstage, and sing to the Exit signs. They unlocked a world for me.
Was there ever a* Sliding Doors *moment?
A showcase in Portland. It was a lark that I was included, and I'm not even sure who invited me. I played after Slim Moon, and he happened to see me. That started a conversation that got us signed to Kill Rock Stars. If it weren't for that, I'd be an English teacher, griping about cell phone classroom use.

"I DOGGEDLY COLLECTED THE SECOND/THIRD WAVE BRITISH FOLK REVIVAL. IT'S HARD TO FIND IN THE US"

What unfulfilled ambitions do you have?
To write for the theatre.
Dying peacefully on your deathbed, what'd you like to hear?
Van Morrison, Astral Weeks, the perfect 'traveling into the void' song. It's the first music that both my kids ever heard. We played it in the hospital. Welcome to the void, kid!

The Decemberists* As It Ever Was, So It Will Be Again *is on CD, 2LP, yellow, green, brown, coloured 2LPs, on YABB, 14 June.

33⅓ minutes with...

Will Sergeant

Interview: Rob Hughes

As guitarist and co-songwriter, Will Sergeant recorded a spate of influential albums with Echo & The Bunnymen that helped define the sound of 80s post-punk. His ongoing career with the Bunnymen aside, Sergeant's other work has often been deeply experimental, from 1978 solo debut *Weird As Fish* through to ambient project Glide and the open-ended Poltergeist. He also happens to be a noted visual artist and author. The recently published *Echoes*, the engrossing follow-up to 2021's *Bunnyman,* is Sergeant's second volume of memoirs…

Has writing two books given you a different perspective on the Bunnymen?
It's made me realise what we've achieved. It's a big deal when you put it all down in a book. I'd been around the world in both directions by the time I was 23 and I still can't believe we did that. It was great when it was the four of us and we were all in it together. There were obviously clashes of personality sometimes, but it was all for one and one for all.

At one point you admit to suffering from imposter syndrome…
Oh yeah, I've still got that. [Laughing] People go on about how good a guitarist I am, but I think I'm rubbish. I'm terrible at figuring out guitar bits; I've never been one for learning Stairway To Heaven or whatever.

***Echoes* starts in 1979, with drummer Pete DeFreitas's arrival. What impact did that have?**
It just became solid, it became real. Before that, to me, it was just a bit of a laugh really. I know Mac will tell you differently, that he was destined to be this thing since he was 13. But to me it was just something to do. Then we got our first publishing deal, so we were able to leave our jobs. You suddenly felt like somebody in town. You'd see the same old faces walking up and down Bold Street in Liverpool. They'd still be on the dole, whereas we'd just been to Japan or Australia, and we were getting fans in America. And you'd feel a bit guilty. That's where the imposter syndrome comes in.

Did it feel like the Bunnymen were really onto something?
We *always* thought we were onto something, because we thought we were the best. Y'know, we're better than you. But the financial side, all that stuff, never really came into it. It was always about making great music. That was all that mattered.

In San Francisco, during the Bunnymen's first tour of America, you turned up uninvited at The Residents' HQ on Grove Street. What happened?
It was just me and Jake [Brockman, roadie and later keyboardist]. We knocked on the door: "We're from England, we're Residents fans." "Oh, you'd better come in, then!" The whole band might've been there that day, but we'd never have known. When they weren't looking, I tried on one of the giant eyeball heads and it wasn't very comfortable. The front was like a gauze, but made out of a pair of tights. It was all a bit homemade, which is what I loved about The Residents. Bill Drummond knew I was a massive fan. When he worked at Warners, The Residents were in there one day and he said, "It would freak Will out if you rang him." So, the phone goes in my flat at 19 Aigburth Drive: "Hi, I'm Hardy Fox. I'm one of The Residents." I said, "I don't want to know your name! You've ruined it now!"

"When The Residents weren't looking, I tried on one of their giant eyeball heads"

You write about mixing The Back Of Love at George Martin's Air Studios in London, where you end up playing video games with Paul McCartney. There's such a surreal aspect to a lot of this stuff…
You're thrown into this mad thing, where people just pop up. I'm not trying to namedrop, but these things happen. It's just odd. I met Stewart Lee, who I love, at a literary event in Laugharne in Wales. He was like, "I love your book, Will!" Just the other week I went to see Lloyd Cole in Liverpool and [writer] Frank Cottrell-Boyce came up to me and said the same thing. So, I'm doing the imposter syndrome thing on the writing now.

***Echoes* ends in the spring of 1982. You finish by saying, "So far I've managed not to succumb to the full-on status of total wanker". Did you ever veer too close for your own liking?**
I don't think I was ever a complete tosser. But there were moments when I got a bit big-headed, maybe treating people like shit. You'd treat some of the people from labels that way, because the week after the Bunnymen they'd be working with Oingo Boingo or someone. You'd just think, 'Are any of them even aware of what we're about?' They're trying to be all chummy and you don't really care. It's like that Pink Floyd thing: 'Which one's Pink?' I was probably a bit of a turd to some people who were working pretty hard on our behalf. So, you do get up yourself a bit.

Any other projects on the go at the moment?
I want to do more of the Glide stuff [Sergeant's experimental solo project]. The last two have been a bit Tangerine Dream-style, with sequencers and stuff like that. The next one, I want it to be more minimalist, but with electric guitars and other things. I can see it in my head. The nearest thing I can think of is like a guitar version of a Harold Budd record – various melodies floating in this whirly kind of miasma, which I'm going to create with the guitar. Very odd. It'll be like a good Sunday morning record. Stick it on while you're reading *The Guardian* or *The Observer* or whatever. I've got a couple of mad little instruments, one of them being a bulbul tarang. It's like a keyboard, but with strings. It looks a bit like a typewriter and has a real John Barry-esque vibe to it. It's Indian, so it's got a drone element as well.

I'm guessing there's going to be a third volume of autobiography?
Yeah, I've been compiling all the things that have happened, and a lot happened after the end of *Heaven Up Here*. The next couple of albums it was kind of going crazy. So, there's a lot to talk about and I've got a big list of things that I need to mention. I'm looking forward to writing about visiting Russia in the early 80s with Les [Pattinson, bassist] and Jake. We nearly starved to death because the food was so disgusting: boiled eggs and black bread for two weeks. Going to a party for young communists, who tried to indoctrinate us, being the first people from the West to go to Kazan since the end of the war, walking across the frozen Volga... It was nuts.

The first book was *Bunnyman* and the latest one is *Echoes*. What are you going to call the third?
This is the problem, isn't it? Have you got any good ideas?

Echoes: A Memoir Continued… ***is out now, published by Constable. Echo & The Bunnymen play London's Alexandra Palace on 20 July.***

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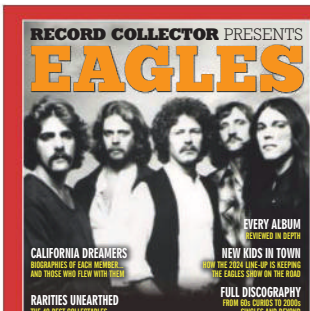

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"I'VE MADE A CAREER OF COMING ON STRONG"

Although other songwriters hailing from his native Liverpool may have achieved bigger hits, **Pete Wylie** remains a national treasure to the people's republic of Merseyside. That's partly thanks to his role as a key player in the post-punk scene centred around Eric's in the late 70s, which spawned the short-lived Crucual Three and his own creative vehicle, Wah!, as well as Echo & The Bunnymen and The Teardrop Explodes. And partly due to his wildly erratic career. The bolshie one tells **Rob Hughes** about near-death experiences, creative highs and commercial lows.

One man's chaos is another man's orderliness. Pete Wylie is speaking to *RC* from his Liverpool home, rammed with all manner of ephemera, from stacks of books and old *Monopoly* sets to a *Baywatch Barbie* and *Billy*, the first gay doll, a souvenir of a trip to New York.

"It's a big place full of fabulous memorabilia and musical instruments," says the ever-voluble Wylie, sporting a black leather jacket over a NASA T-shirt. "I love it. The whole place is chaotic and hard to navigate for some people, but I find it relaxes me. Every room is a multi-purpose reflection of my mind."

His last album, 2017's *Pete Sounds!*, was recorded here. And while he's also been busy planning a fresh batch of songs (more of which later), we're here, ostensibly, to discuss his new best-of compilation. *Teach Yself Wah!* serves as both a judicious overview of a 45-year career and a handy primer for those less familiar with his work.

As the face, voice and creative axis of Wah! throughout its many different iterations, Wylie has produced some of the most heart-thumping moments of the post-punk era, from 1982's semi-symphonic The Story Of The Blues and the stirring Come Back to impassioned late-period beauties like Heart As Big As Liverpool. He is, of course, synonymous with the city. It's where his musical identity was forged, specifically at Eric's, the Mathew Street club where he hung out with the likes of Julian Cope, Ian McCulloch, Pete Burns and various other pre-fame figures in the late 70s.

Wylie is 66 this year, a statistic that he can barely believe. "The thought of being a pensioner is so weird," he says, gearing up for a busy round of touring. "But I'm feeling fucking fantastic. Honestly, my voice is better than it's ever been and so is my guitar-playing. I can spend all day recording and playing. And it's joyous!"

So what brought this compilation on?

This LP is for people who don't know me, that's why I called it *Teach Yself Wah!* At this point in my life, it just struck me that it would be a brilliant way to reintroduce myself. And to remind people that there's more to me than The Story Of The Blues, Sinful! and Come Back. I love things like Fourelevenfortyfour, which we still play live. So, the compilation was a chance to say to people: here's the stuff you might know, but there's also all this. And there's a history in there because it goes from the guitar-y tracks to stuff like Heart As Big As Liverpool.

Heart As Big As Liverpool seems to have taken on a whole other life that you could never have predicted…

I've always liked the idea that you write folk songs about where you're from, writing your own truth. So, there's an authenticity to it, I suppose. When I first recorded it, the record company said, "It's amazing, but it'll never sell anywhere but Liverpool." And, of course, I joke onstage that they were wrong, because it didn't even sell *here*. But it does resonate everywhere you go, because people understand that it's not about Liverpool – it's about love and empathy and community, how we take care of each other. People *get* it. Then it was adopted by the Hillsborough Justice Campaign, unofficially, and now it gets played at Anfield before Liverpool games. And every 15 April [Hillsborough anniversary] it gets played on LFC TV.

You've also re-recorded your first two singles for *Teach Yself Wah!*: 1979's Better Scream and 1980's Seven Minutes To Midnight. How come?

I own Better Scream and we've had it out a couple of times, like on [2000 comp] *The Handy Wah! Whole*. At one point, the fella who ran the studio started up some weird piece of bullshit, saying that because we recorded it in his studio, he had the rights to the song. So, I had lawyers get on it. I think everyone presumed I would just license it in future, but I decided to re-record it instead. I didn't want to do a reimagining, so I kept all the things that count and put odd little touches in. The same goes for Seven Minutes To Midnight. I sang them in two takes, to keep that sense of urgency. Those songs are precious parts of my

Photo: Steve Rapport

"I wanted to write songs about the world I saw around me": Wylie in London, 1983

"I never felt like I was on my own": with Carl Washington in Wah!, 1982

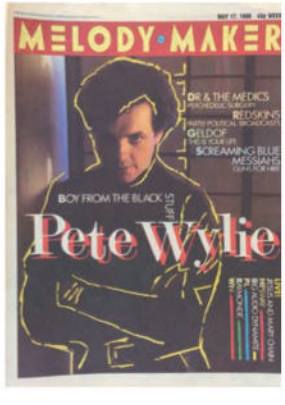
"AT ERIC'S THE ONLY FIGHT I EVER SAW WAS OVER THE SERIAL NUMBER OF A B-SIDE"

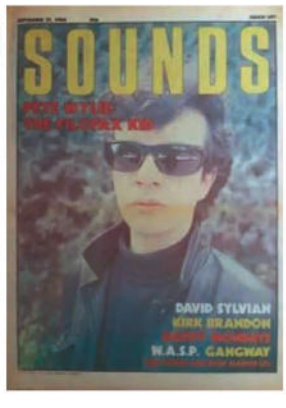
career, and I was angry about people trying to do that to them. To me, it's almost piracy.

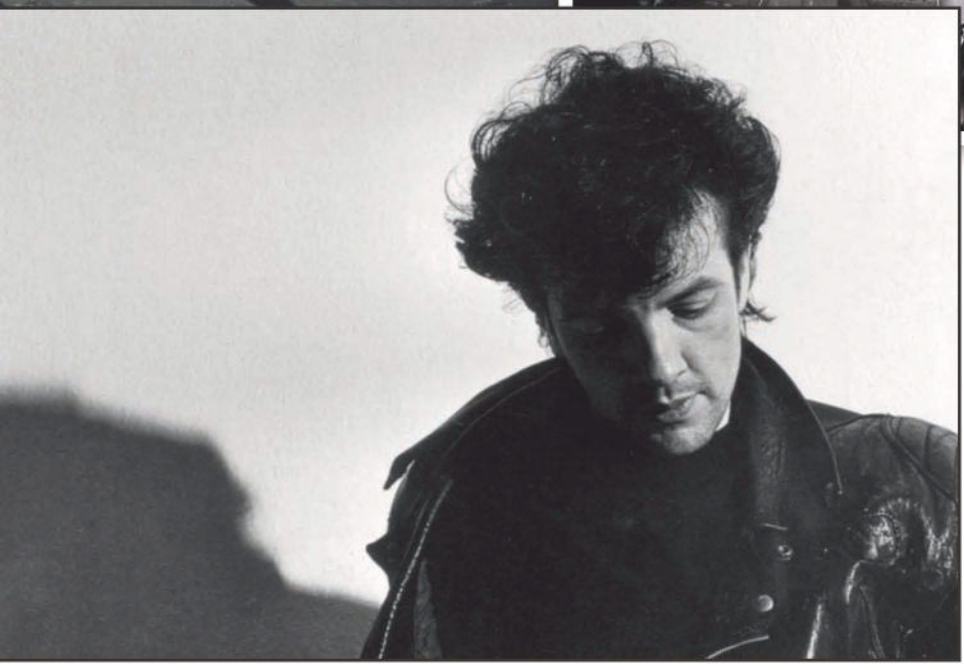
You're not the first to reassert ownership by re-recording your own material. Taylor Swift, for example…
In many ways, people call me the English Taylor Swift. There's your *Record Collector* headline! [hoots of laughter]

Wah! came out of the Liverpool post-punk scene that centred around Eric's and Probe Records. How did that experience shape you?
Eric's wasn't just about a great night out. It was about the substantive music and attitude that came from it. We had Roger Eagle [co-owner] and Manchester had Tony Wilson, who had a different take on how to make a bigger world, a bigger story. I also worked in Probe Records, which is vital to me. It's comparatively unsung when people talk about Eric's, but Probe was the day shift and Eric's was the night shift. I was lucky as hell that Eric's and punk started in '76. My eyes were opened. I started university on 4 October 1976, doing French, Latin and Greek. And on the Friday before, on 1 October '76, Eric's opened. So, that weekend totally defined my life. I thought university would be a hotbed of revolution, but it wasn't. So I was never dedicated to the academic world. But Eric's changed everything for me. Pete and Lynne Burns were there when the Sex Pistols came to Liverpool, and I took more photos of *them* than I did of the Pistols, because I'd never seen visions like them before. And I'd never met anybody like Jayne Casey or Holly Johnson or Paul Rutherford. Through a perfect fluke of time, through synchronicity, a bunch of us all came together at the right age, from different backgrounds. A year later I was in The Mystery Girls with Pete Burns and Julian Cope, supporting Sham 69 [4 November 1977], wearing my mother's clothes and a toilet seat. There's still a groove in my red satin kex from the blood when I was headbutted in the street outside afterwards. Liverpool clubs had a reputation for fighting. Whereas at Eric's, the only fight I ever saw was between my mates, and that was over the correct serial number of a B-side by The Shadows Of Knight.

A pivotal gig for you was when The Clash played there in May 1977. What happened?
They were the band I'd waited for. Everyone was there that night who went on to make records: Bill Drummond, Holly, Paul, Jayne







Come Back kid (clockwise from top left): filming the Story Of The Blues video, January 1983; onstage at London's ICA the same month; solo in October 1987

Casey, Budgie, Ian Broudie, Julian, Mac [Ian McCulloch]. I wanted to be right at the front, by Mick Jones, because I thought of myself as a guitar man. I'd never seen Eric's so full. We watched The Clash, with my leg nearly breaking because of all the people pushing behind me. The air smelled like Germolene and it was hard to breathe. Mick [Jones] saw me and said I could sit on the stage. So, I sat under his mike, looked up at him and he smiled. Afterwards, Julian, me and Mac met under one of the arches and we started the idea of The Crucial Three. Both of them have said at various times over the years, to suit their story, that there wasn't really a thing. But we rehearsed a few times, and I could sing you three or four songs – I'm Bloody Sure You're On Dope, Spacehopper, Salomine Shuffle. I still play some of them at gigs, just to show people that this wasn't a fantasy.

You were a member of The Crucial Three, The Mystery Girls, Spitfire Boys, Nova Mob and Crash Course prior to forming Wah! Was it a case of working through those bands before you knew what you wanted?
No, nothing was ever planned. Roger Eagle told Pete Burns that I should be the guitarist in The Mystery Girls, so we just did it. With The Spitfire Boys I was mates with Paul [Rutherford] and we went on Clash tours together. They weren't getting very far, so they asked me to join. We had a day together and then we split up! Maybe I'm like the opposite of Red Adair, I just go in and *close* clubs. I played the last night of Eric's, the last night at The Picket, the last day of the old Kop at Anfield. But I never had that thing of "I'm going to form a band" until Wah! Heat. That was the first time where it was me, saying this is what I'm going to do. Even then, Rob Jones from Crash Course was the drummer who wrote some of the songs with me.

How did you come to write The Story Of The Blues?
I was thinking about community, people getting together to fight a common enemy. The Story Of The Blues was me trying to address what I saw as gaps in the narrative. I wanted to write songs that were about my experience, my real life, the world I saw around me. And to speak up for people who didn't have a voice. I also consciously wanted to move away from being indie. Being a Bowie fan, I had that urge to change. I used to call it the Curse of Bowie. Instead of just going, "I'll keep churning this out," it was like, "What can I do now?" The Story Of The Blues was an idea in my head that I wasn't sure how to put into action. I wanted to represent what I was feeling: emotionally, politically and musically.

So, you set yourself a challenge?
Yeah. In the past I'd been mostly writing songs on guitar, but I wanted something new. I'd read a couple of books – *Future Shock* and *The Third Wave* [both 1970], by Alvin Toffler – and I was learning about drum machines and all that stuff. And I found it really exciting. I'd listened to some records that Mike Hedges had produced. I had an acoustic piano in the studio and played him this idea I had. He went, "That's fantastic. Let's make that a single." I learned to programme a LinnDrum and Mike brought in real violins and girl singers, because I wanted all that, too. It was born out of my first time in a big studio, doing it my way. Nothing felt off limits. Suddenly, I had the full paint box, whereas before that I was quite happy with my primary colours. Plus, I was making a record that got through to people. And that also equated with sales, which was fortunate. I became mates with Mick Jones after the Eric's gig and I've still got the letter he sent me when The Story Of The Blues made the charts, saying how proud he was.

Talkin' Blues (The Story Of The Blues Part Two) is also on this compilation. That song seems just as important in its own way…
Every time somebody posts The Story Of The Blues on social media, within two posts somebody else will say, "Yeah, but Talkin' Blues is better. That was a real life-changing thing." I love people talking on records, specifically things like Have You Seen Her by The Chi-Lites. That one breaks your heart. I wanted to do something like that, but with an edge. People still come up and thank me

Culture clash (l-r): onstage with Mick Jones at the *Justice Tonight* Hillsborough benefit, London, 2011; in 2013 promoting single The Day That Margaret Thatcher Dies; (inset, below) playing *Let's Rock Exeter*, 2022

for Talkin' Blues, which is a lovely thing. They tell me it had an impact on them at tough times in their lives. And the same goes for me, too, I've had to go back to it myself sometimes. I had it written out on my door – in fact, it might still be there – as a reminder for when times are hard.

Was it liberating to go solo with Sinful! later in the 80s?

It happened inadvertently. It wasn't like I decided to go solo. I've never made a career move in my life. Mike Hedges was a great collaborator, but as it went further down – and I'm not knocking anyone – I was maybe less selective in who I was going to work with. Going solo was great. To me, I went solo in 1981, when I stopped being Wah! Heat. Once it wasn't a guitar band, it was more or less just me, or me and [bassist] Carl Washington. And by Come Back [1984] I was with Josie [Jones], so I never felt like I was on my own. She was my best buddy and sang on the record. We were recording in New York and one of the producers was going to get a session man in to play guitar. I knew why, because I could take ages doing a complex part. Anyway, I went off for a pee, and when I came back, I was told I'd be doing the guitar after all. It turned out that Josie had said to the producer: "If you get another guitarist to play on these records, you are fucking dead." She could be terrifying, bleach blonde and all in leather. We never had a problem after that!

So, you always had someone by your side?

Josie was my ally and I've always needed allies. In fact, that's one of the most difficult things about the last 20 years, especially in the last few years. All my touchstones and people I could turn to have disappeared or died. I miss Josie [Jones died in 2015], I miss Janice [Long], I miss [John] Peel, I miss Pete Fulwell [ex-manager], who was a font of knowledge.

Josie's standout moment appears on *Teach Yself Wah!*, in the form of spoken-word litany Imperfect List, credited to Big Hard Excellent Fish. I remember Morrissey opening his 2004 comeback show in Manchester with that track…

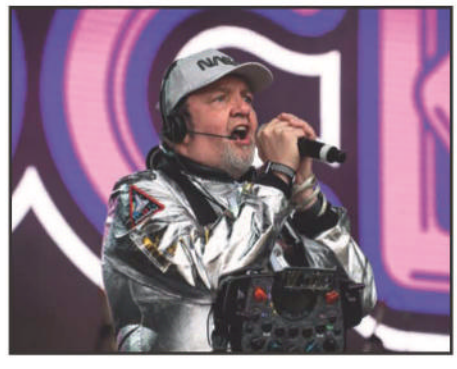
Me and Josie were mates with Michael Clark, the dancer. He said he was going to be on *The South Bank Show* and asked her: "Why don't you come up with something?" She was creative, but she needed someone to help her out. So, I just said to her: "Make a list of everything you hate and put in day-to-day things as well as the serious stuff." I demoed Imperfect List and Michael loved it. Then we recorded it and I did everything on there, apart from Josie's list itself. And I didn't ask for credits. I've since had people on the internet arguing about it: "You know Pete Wylie did that track?" "Oh, Pete Wylie says he did everything!" But I loved doing that, because, again, I got to do something that was outside of what I usually did. And Josie's whole deadpan delivery was so brilliant. I couldn't believe the Morrissey thing. I wasn't sure if he knew it was me, but when I got the DVD, the sleeve credited it to Pete Way. Now Pete Way is the bass player in UFO! Knowing that Morrissey is such a pop spotter, he'll have deliberately done that, I believe.

What were the 90s like for you?

When I start to tell people about the 90s, it's almost impossible to explain. It was the maddest time. Mersey [Wylie's daughter] had been born and she's still the key to everything for me. She's my rock. Then a year later, I fell and broke my back. I never told people quite how significant it was at the time, but I had four days when the doctors thought I would die. And I still have some issues from it, like my ribcage doesn't expand as much as it used to. So, singing and rehearsing is sometimes painful. All my confidence was gone, and people were telling me I should just give up anyway, because I was over 30. But what was I going to do? I *could* do other things, but I loved music. Mersey's mum had left because I was in no condition to look after them. It took about four or five years, physically and mentally, for me to recover. So, the first half of the 90s is weird and me up against it. I felt out of place for the first time. But I have a drive that comes from adversity.

How did *Songs Of Strength And Heartbreak* [2000] happen?

I knew I'd have to work really, really hard to get a deal, so I wrote the best songs I could. I got Mike Joyce from The Smiths and a neighbour, Danny [Lunt], on bass, and we just worked in the basement like a Motown band. At the same time, I was learning to programme new software. Jane Wiedlin of The Go-Go's wanted to write songs with me. I couldn't believe that. She said, "We're playing in London. Why don't you come and play with us?" It wasn't our audience, but we went down great, and I did some of the new songs. James Brown, who used to write for the *NME*, got us a big piece in *The Guardian*. And Arthur Baker, the brilliant record maker, was there, too. He said, "I'll pay for you to do some demos." So, he came up to Liverpool and did that. Then Ronnie Gurr at Sony said they



"I FELL AND BROKE MY BACK. FOR FOUR DAYS, DOCTORS THOUGHT I WOULD DIE"

Photos: Getty; Paul Ripley

wanted to sign me. But within two weeks, he left and the guy who took over was Dave Balfe [ex-Teardrop Explodes], my sworn enemy. I went, "Oh my God!"

So, what happened?
I went into an office with him and his boss and they asked me what my plan was. I said, "Look, I can make this record for you in two weeks, because we've hammered the rehearsals." They went, "No, we want to spend a million pounds making that record." And they did! *Songs Of Strength And Heartbreak* ended up costing that. They wanted to get the best producers – Mike Hedges, Peter Collins, Steve Lironi. In terms of recording I went to Graceland, I went to Memphis, I went to Nashville, I spent weeks at Abbey Road. It was glorious. But then the arguments with Balfe just got out of hand because he wanted to control it but couldn't. And I couldn't control it, because *he* was there. So, unexpectedly, I got dropped. I had to pull away again after 2000, after we put out stuff like *The Handy Wah! Whole*. I just lost all my hope, which is where The Story Of The Blues Part Two came in. Like I said, it's been useful to me, not just as a piece of music. I was a bit lost for a long part of the 2000s. And I decided just to do things for good causes, like the Hillsborough Campaign, for Gerry Conlon and Paddy Hill and the Miscarriages Of Justice Organisation. I didn't really do a lot of shows, and I didn't really release stuff. I didn't even finish songs.

Three years ago, you were diagnosed with ADHD. Has that put certain events into perspective for you?
Definitely. There's a thing called The ADHD Iceberg, where "fast-talking and quick-witted" is at the top. And underneath it is this other negative stuff, the hard stuff. I'm also good at masking, which is one of those things. I'm great at coming on strong. In fact, I've made a career of it. I'm a university-educated ultra-swot who portrays a thick hooligan very well at times. When I was diagnosed, they said, "You might be difficult to treat, because you've made an advantage of a lot of things that people fall down on." Plus, I'm ultra-creative and I can explain things about my whole career now, which is something I wasn't able to do before. Even well-meaning people like Peel or Pete Fulwell would say stuff like, "You could be much more successful." It's a common thing with ADHD people.

Your last solo album was 2017's *Pete Sounds!* Is there a follow-up on the way?
Yes, absolutely. It's currently called *Everything Is Wrong*. Given the times we live in, I started thinking that maybe I can articulate something again. I realised that shouting at people doesn't change their minds, so I just think it's that thing again, like The Story Of The Blues, about involving people. What I want to do is tell the human story of what this country has turned into. And once I get a few things out the way, I'm just going to record all the time.

What else is on the agenda?
I want to write a book. And on my website, I'm doing a thing called Wah! TV, which is coming very soon. I'll explain how I wrote the songs and where that was all coming from. And I'll explain why people like Pete Burns and Julian had such an effect on me, and how The Crucial Three actually happened. I sang live with U2. I played guitar with The Clash at their soundcheck. These little things that add to my legend, as it were, all get lost now that there isn't a weekly music press. In my head, one of the things Wah! TV will be is a parallel to the book, which is called *Mem-Wah!*

Of course it is!
I kept a list of things that could be on my headstone, comments about me that other people have made, stuff like, "Here Lies Pete Wylie Plus One", which *I* said, but which James Brown then nicked. So, I'm going to have loads of subjects. I can write well, and I've got an incredible memory, which is a big thing. I can even remember the clothing that people wore. Again, I think that's a side effect of ADHD. My brain feels like a warehouse and there's no room to spare, to paraphrase the great man [Bowie's Five Years]. I've written timelines, of course, and I've written anecdotes that I want to remember, and notes. But how you *don't* end up with 29 volumes is probably my question.

Looking back at your career from a distance, do you see yourself in a different way?
I can see the changes I was going through, and it prompts lots of vivid memories about my life. So, that's something I want to share. And that's embedded in the *Teach Yself Wah!* idea. It's a starting point. If people want to ask me about stuff based on that, I'll talk about it. I know exactly what was going on around each of those songs and what I like and don't like about them. Sometimes it makes me sort of sad, because it's so vivid. But most of the time, it's really positive. I miss the people who aren't around anymore. I miss Julian, but at least we're communicating through [wife] Dorian now. And whenever I see Mac, we get on. And having Lynne Burns and John de Tuite from Pink Military – the Eric's OGs, as I say in the thank yous on the LP – living around the corner from me is so great. The other week I said to them that it's almost like a reminder that you were right. That we were *all* right. Because I've had such an inconsistent, up-and-down life. Spenner [Stephen Spence], the drummer in The Crucial Three and one of my best mates from school, is still in touch. He's another of those people who sort of grounds me. It's so good to have conversations about the most obscure things with people who get it right away, rather than having to explain to people who Johnny Thunders is.

Is that why you put You Can't Put Your Arms Around A Memory on *Teach Yself Wah!*?
I was a massive fan of Johnny Thunders. He's my favourite guitar poser, in lots of ways, at his best in the early days. He could do magic with limited resources. I love that song and it's also become part of that connection with Heart As Big As Liverpool and the Hillsborough thing. Before we play it at gigs, I say that this is for everyone who's lost someone, because you can't put your arms around a memory. That's the thing. And also, to remind people to put their arms around *me*, now, before *I'm* a memory.

Pete Wylie's* Teach Yself Wah! *is out now on Chrysalis. See petewylie.com for UK tour dates.

WHO, WHAT, WYLIE
Pete sounds to seek out

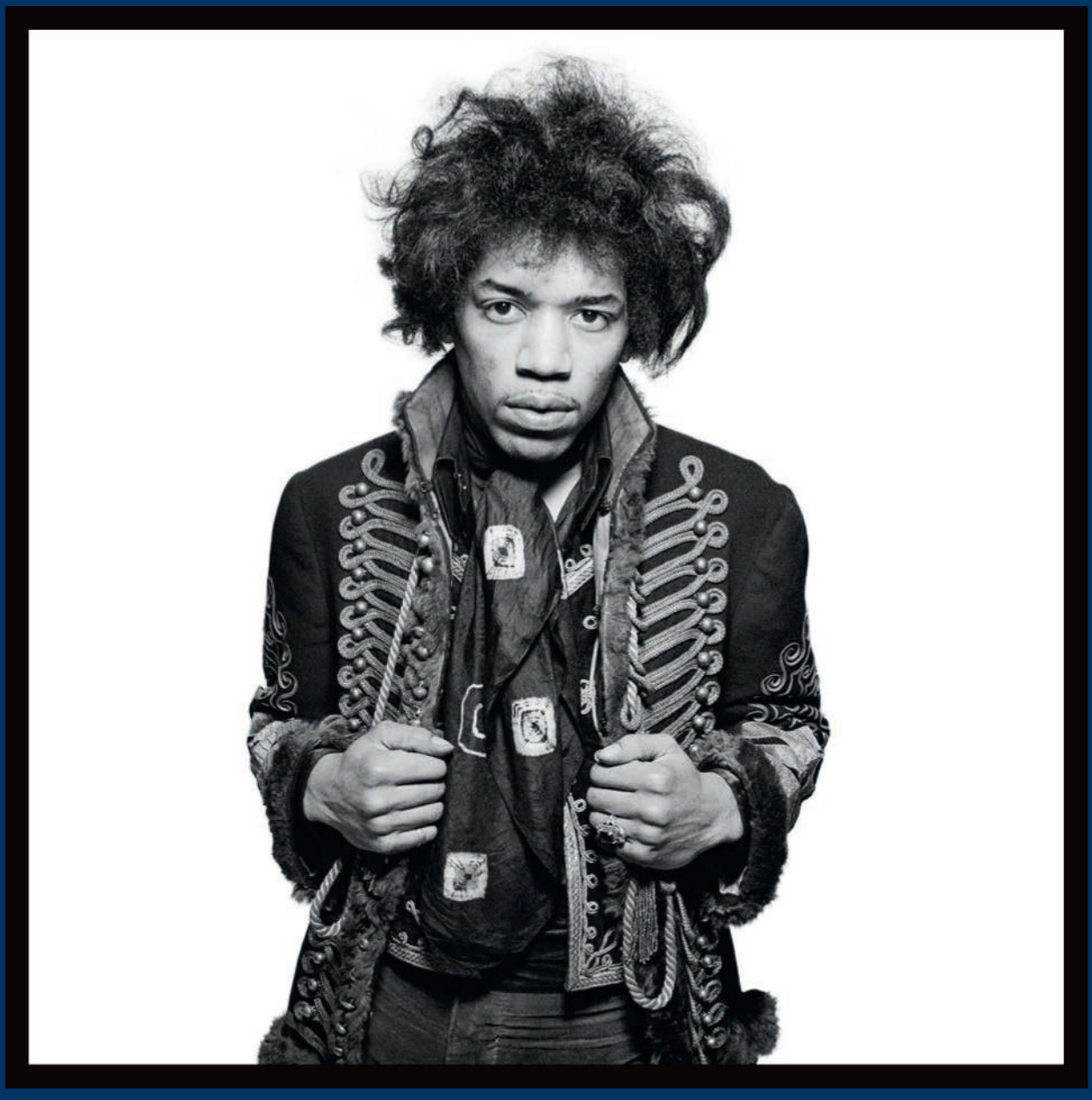
Wah! *Nah=Poo – The Art Of Bluff* (Eternal CLASSIC 1, LP, 1981) **£6**
Wah!'s essential debut balances a broody sensibility with post-punk fizz, with memorable hooks to boot. Includes The Wind-Up and Seven Minutes To Midnight.

The Mighty Wah! *A Word To The Wise Guy* (Beggars Banquet BEGA 54, LP, 1984) **£10**
Delivering an ambitious spread of rock, funk, brassy soul and even a little reggae. Features the anthemic Come Back.

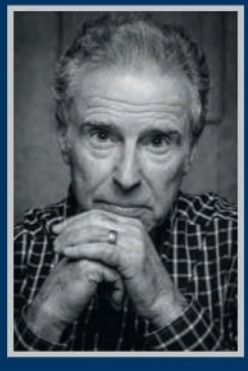
Pete Wylie *Sinful* (Siren SRN LP 10, LP, 1987) **£10**
Wylie officially steps out as a solo artist, bolstered by a Top 20 title track (featuring Josie Jones) and fan favourite, Fourelevenfortyfour.

The Mighty Wah! *Songs Of Strength And Heartbreak* (Castle Music WENCD 209, CD, 2000) **£6**
Initially rejected by Sony, Wylie pours passion and pain into songs imbued with a potent symphonic sweep, from Heart As Big As Liverpool to I Still Love You.

Pete Wylie *Pete Sounds!* (Pete Sounds + Vision PW1, CD, 2017) **£20**
Wylie's first effort in 17 years is a welcome return to form, at its uplifting best on I Still Believe and You + Me.



OUT OF HIS HEAD



IF YOU'VE EVER SEEN A PHOTO OF A ROCK'N'ROLL BAND OR A COOL POP STAR OVER THE BEST PART OF 60 YEARS, YOU'LL KNOW **GERED MANKOWITZ**. THE LONDONER CHRONICLED THE COLOURFUL SPIRIT OF THE 60s, EVEN BECOMING THE ROLLING STONES' OFFICIAL PHOTOGRAPHER. HE HASN'T STOPPED AND HIS WORK IS THE SUBJECT OF AN EXHIBITION AT LONDON'S GIBSON GARAGE. HERE, HE TALKS **NICK DALTON** THROUGH 14 OF HIS MOST ICONIC IMAGES

BETWEEN THE BUTTONS ▲

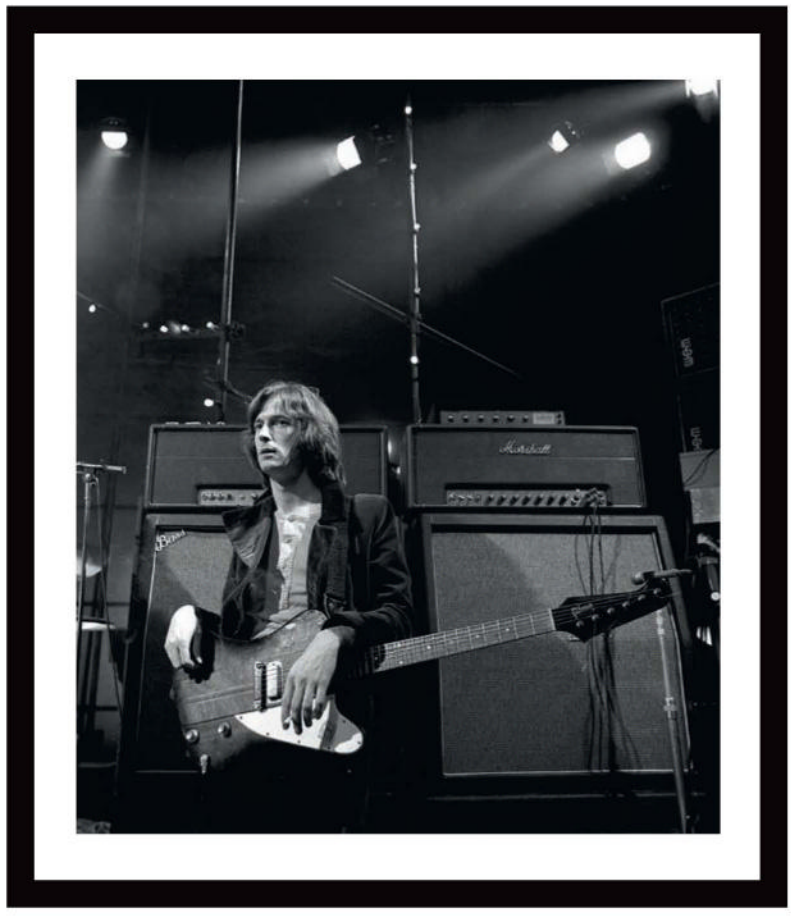
By late 1966 I was very close to the Stones. I spent a lot of time in the studio with them. One morning we tumbled out of Olympic Studios in Barnes. They were stamping their feet, collars turned up, and I laughed that they looked exactly like The Rolling Stones. At dawn a day or two later I whisked them up to Primrose Hill. We went with the intention of shooting a cover whereas, previously, covers were chosen from material already taken.

◀ **JIMI HENDRIX**

I met Jimi in 1966 when Chas Chandler brought him over, and this was 1967. Having seen him play the Bag O'Nails in Soho I'd got it into my head to treat him seriously as a musician, not a pop star. This has become one of the most famous pictures of Jimi ever taken. Later I got a call from Chas saying, "You've got to do another session with the band, they've permed their hair to look more like Jimi so the others are out of date!"

ERIC CLAPTON ▶

It's a great picture of a guitarist because the guitar is iconic, a Gibson Firebird, and there are Marshall amps, synonymous with 60s rock'n'roll. This is 1969, Eric looking handsome in velvet jacket, before he got super-sharp and establishment, the 70s glamour Eric. It was taken in a disused factory near Brentford that a film company took over for the *Supersession* TV show. Jack Bruce, Stephen Stills and Led Zeppelin were there, too.

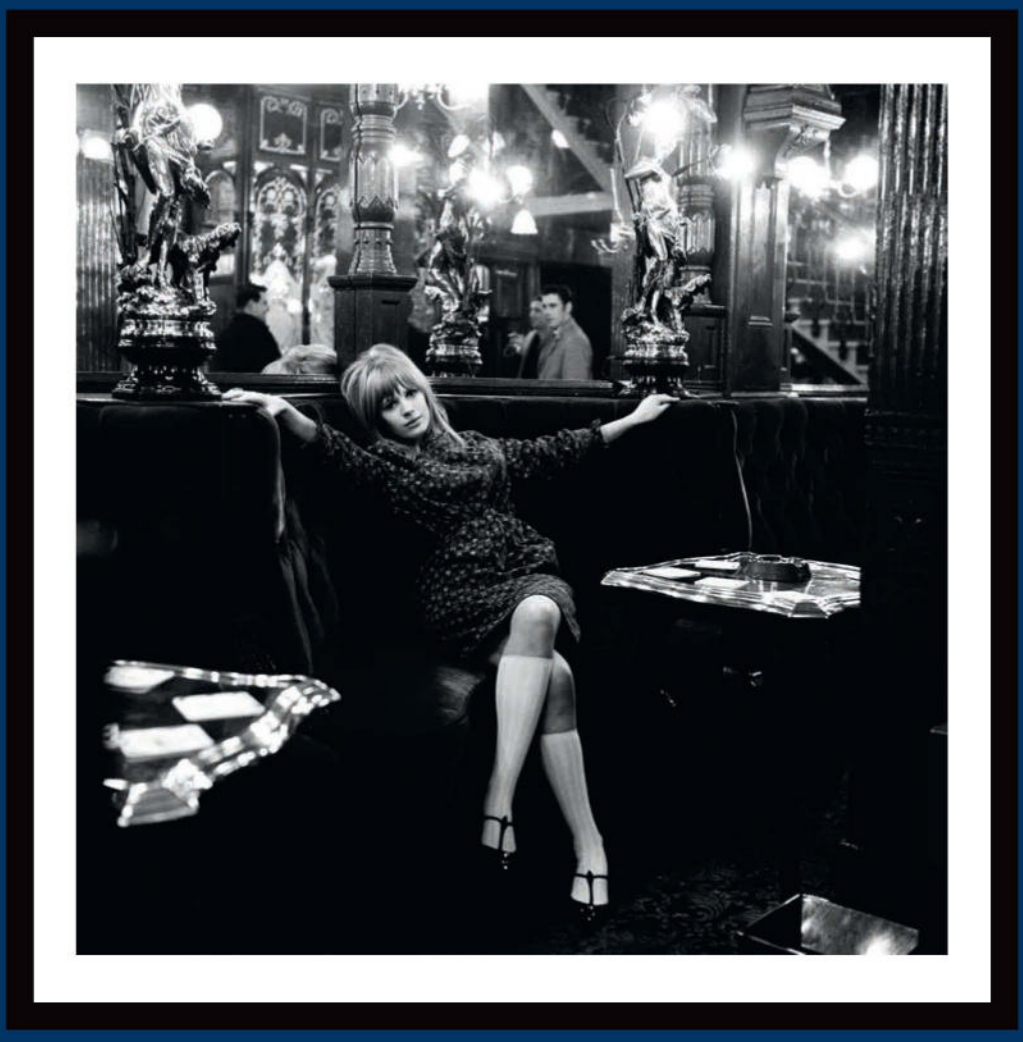


JOAN JETT

Joan had come to London in 1980 after the Runaways had broken up. I was taking photos for her record company or management to launch her as a London-based act. She was sweet, very nice, anything but assertive or aggressive, and I think that's reflected in the shot. I think she looks at ease. We created the ink and black stripes in the studio.

KATE BUSH

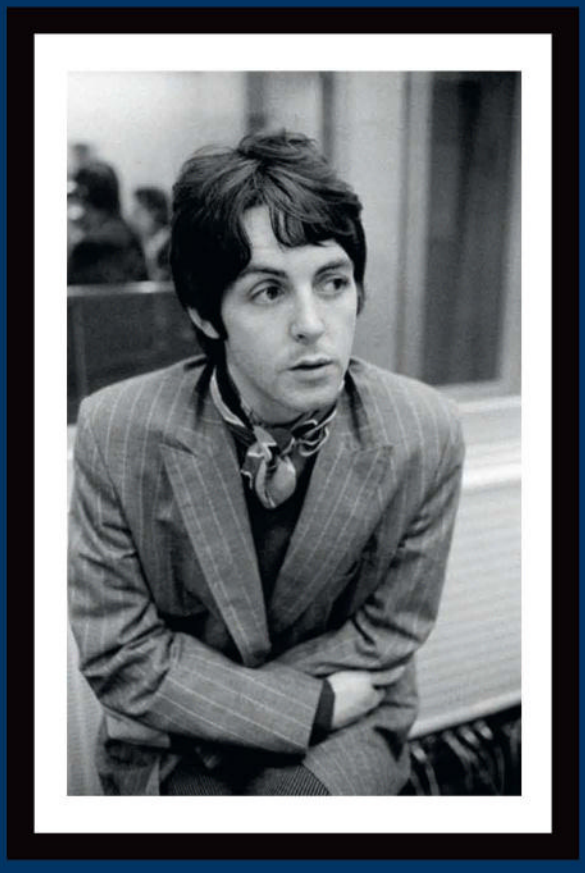
They put this picture all over the Underground and on buses and it caused a sensation, stopped traffic. The cover of her album, *The Kick Inside,* didn't give the record company an image to promote. They played me the video of Wuthering Heights and it was obvious that movement and dance were key. I always liked dancers' rehearsal clothes and Kate loved the idea. That year, 1978, virtually all the images of Kate were mine.



MARIANNE FAITHFULL
This is 1964. I'd met Marianne socially, having dinner with my friend, Jeremy Clyde from Chad and Jeremy. She was lovely. I said, "I'd love to photograph you, what are you doing tomorrow?" She said, "Pick me up at 10." I whisked her off to Wimbledon Common for pictures. Then she was making her album, and I found the Salisbury on St Martin's Lane. Andrew Loog Oldham, her manager and producer, loved this and asked me to meet The Rolling Stones – and that's how I started working with them!

PAUL MCCARTNEY
This is a connection with Marianne. She was being produced by Mick Jagger at Decca studios in West Hampstead; one song was With A Little Help From My Friends. Paul dropped by either at Mick's request, or by knowing both of them. I'd never worked with The Beatles but knew Paul socially and got some good shots. It was very laid-back and friendly although Marianne was quite fragile by that time, 1967, and needed a lot of reassurance.

OASIS
I thought Oasis were a Stones/Beatles tribute band and then a magazine asked me to do a cover. When they arrived at my studio they were in a foul mood, behaving appallingly. Fortunately, their tour manager persuaded them to give me a chance and we got a really good session – although I'm not sure their attitude towards me altered that much. I think they believed that attitude was everything, but they needed to embrace the business.



JEFF BECK ▲

Jeff looks great, very 60s – Carnaby Street meets Granny Takes A Trip. This was 1966 and I photographed The Yardbirds in at the start of Jeff and Jimmy Page's time in the band together. This was at my studio in Mason's Yard, one I was in 1963 until 1969. It wasn't for an album, but some pictures were used on a single sleeve, I can't remember which one.

SUZI QUATRO ▲

In 1972 I'd started working a lot for Mickie Most at RAK Records. Suzi and Mickie came up with the leather jumpsuit and she and I put together the session. She was incredible… I did about 25 sessions with her, and we are still friends. I don't think she was particularly interested in projecting an image but got into that 'leader of the gang' stuff. The band were not the prettiest bunch but had a real presence!

◀ PP ARNOLD

Pat [Patrica Ann Cole aka PP Arnold] had arrived with Ike and Tina Turner as an Ikette and was persuaded by Mick Jagger and Andrew Loog Oldham to become a solo artist for Andrew's Immediate label where I was basically in-house photographer. This was for the second album, 1968's *Kafunta* – we were trying to say something about her African roots with a psychedelic twist. I shot strange double exposures where she looked one way then another that became the cover and this adorns her book, *Soul Survivor*, published last year.

THE ROLLING STONES LIVE ▲

I went to America with them in 1965, their fourth US tour. I call this Cuban Heels because you can see Bill [Wyman]'s Anello & Davide heels – you couldn't be in rock'n'roll if you didn't have them. This was a rare occasion when I could get a wide angle. I wanted the atmosphere – back then lighting was awful, you got what the venue gave you. Here, I was able to get the audience and most of the band in one shot.

THE JAM ▼

This was from the session for their second album, *This Is The Modern World*. I had the idea of shooting it under West London's Westway because for me the modern world was a brutalist world; I didn't see anything about it I particularly wanted to embrace. I wanted it as somewhere overbearing, out of the individual's control. They look great, they glow, but the rest is dark and concrete.

THE YARDBIRDS ▲

This was early 1966, the same session as the Jeff Beck shot. I call this Bowler Hat because of the city gent who I caught between Keith Relf's legs. There were still a lot of bowler hats on the streets, and this was outside my studio. I love the juxtaposition with the rebellious power-pose of the band, and if you look farther there's a girl in a mini-skirt and a van delivering beer. In one picture you've got the working man, youth, a dolly bird and the establishment.

The Gered Mankowitz exhibition, free entry, is at the Gibson Gallery in the Gibson Garage London (gibson.com), 61-62 Eastcastle Street W1W 8NQ, until June.

Metal veterans **Judas Priest** have survived a free speech-defying lawsuit, life-threatening illnesses and too many spins of the wheel of fashion to count. The last of the old metal guard, **Rob Halford** and **Ian Hill** tell **Joel McIver** the mission isn't over yet while **Joe Geesin** compiles a 2-page discography

British heavy metal has described a curious trajectory over the years. We invented it in 1970 with Black Sabbath's first album, inspired by the late-60s backstory of heavy rock pioneers Led Zeppelin and Deep Purple. Judas Priest and Motörhead debuted in 1974 and '75, Iron Maiden popped up in '79, Def Leppard followed in '80 and we basically owned the genre 'til the mid-80s.

Tree's company: Priest circa 1973, shortly after Halford (second right) joined. Main pic, left: Priest in 2014

At that point, though, Metallica, Guns N'Roses and the rest of the American thrash and glam metal bands started attracting attention, and as for the 90s, that benighted decade was dominated by Pantera and Korn before Slipknot and the German band Rammstein made the 2000s their own. By then, British metal was essentially made up of a large number of competent but medium-sized acts plus the ageing older guard mentioned above.

We're meeting the oldest of the lot today. Judas Priest's current line-up is singer extraordinaire Rob Halford, guitarists Richie Faulkner and Andy Sneap, bassist Ian Hill and drummer Scott Travis. The bigger milestones of this unique quintet's career are enshrined in headbanging lore by now. An early line-up including Hill formed in 1969, naming themselves after a Bob Dylan song. Halford joined them in time for 1974's *Rocka Rolla* LP, and the group – with guitarists Glenn Tipton and Ken 'KK' Downing, plus a bevy of drummers – issued a sequence of classic albums and singles, their period of greatest success beginning with 1980's *British Steel* and finishing with *Painkiller* a decade later.

A period of instability followed, as it did for a lot of older metal bands faced with the arrival of grunge and alternative rock. Priest battled an American lawsuit in 1990 after two young metalheads entered a suicide pact, wrongly thought to be inspired by a Priest song. The band were acquitted, but Halford left the band in 1991: he came out as a gay man on MTV seven years later, a courageous move for the time. Neither his solo career nor Priest's new line-up with Tim 'Ripper' Owens on vocals matched the successes of their earlier years, and Halford rejoined the group in 2003.

Since then, Judas Priest have been on an even keel, occasionally trying out a new direction – see the divisive concept album, *Nostradamus* (2006) – but mostly sticking to a modern, fully leaded metal direction that is both commercially successful and critically appreciated. Downing departed in 2011, leading to ongoing acrimony, and Tipton stepped back from touring after a Parkinson's diagnosis in 2018.

Their replacements, Richie Faulkner and Andy Sneap, a mere 44 and 54 respectively, have injected a welcome dose of energy into the band. Although judging by their top-drawer new album, *Invincible Shield* – which reached No 2 in the UK album charts and No 1 in seven countries on release – the more seasoned members, Travis (62), Hill and Halford (both 72), are still firing on all cylinders.

Halford, who defeated a serious alcohol and drug habit in 1986, chuckles when presented with this career-spanning summary.

> "For me, my heavy booze and drug-taking were a big mistake, although that was really out of my control"

"I'll tell you what, as I've gotten older – and hopefully a bit wiser – all those mistakes that I made are great reference points," he remarks. "For me, my heavy booze and drug-taking were a big mistake, although that was really out of my control. But you know, when you yell at somebody, or you go off about something, or you make a snarky remark, all these little things are mistakes in a way. They're not really good for you as a person, so reflection, and correcting yourself, are really important. None of us are perfect. We were never intended to be. Life's a journey about trying to catch up with your imperfections."

When were Priest most seriously in trouble? Halford doesn't hesitate: "Well, I'd hate for anybody to go through the lawsuit we went through," he reflects, "because at the heart of that matter were these two beautiful lads that lost their lives, you know, and they loved metal, and they loved Priest. But it's still an interesting story to talk about, because it's about having dysfunction in your family and your kids being so unhappy. And you know, you can have a great time with metal, but at the same time, you can have one too many drinks and maybe whatever else, and it creates this terrible place. I still feel that what happened to those boys was a horrible, horrible tragedy."

For anyone unfamiliar with this surreal episode, Priest were summoned to appear in court in Nevada in 1990 after two young men, Raymond Belknap and James Vance, had enacted a suicide pact, leaving the former dead and the latter horrifically maimed. The prosecution alleged that the two headbangers had been motivated to do so by a subliminal message in the song Better By You, Better Than Me from Priest's 1978 album *Stained Class*.

"Why would a band tell their fans to kill themselves?" sighs Halford. "We'd be hiding messages like 'Buy more Priest records' or 'Buy more T-shirts', wouldn't we? But that's the insanity of it. You think, how in God's earth can something so ridiculous get so much traction that these lads have to come all the way over from England and sit in a courtroom in Nevada and defend themselves – and not only ourselves, but our music and the label and our fans."

The case was dismissed, fortunately, but it says a lot about the moral panic of the day that it made it to court in the first place. The previous year, the singer Ozzy Osbourne had been forced to defend himself in a similar case. The mid-80s were a weird time for music, anyway, with misguided censorship groups such as the Parents Music Resource Center (PMRC) leading a farcical, fear-based charge against metal and the then-new hip-hop genre.

The Nevada case's implications for free expression were and remain clear, too. "If the judge had found completely on the side of the prosecution, all hell would have broken loose," says Halford. "Every time a radio station played a record, they'd have to say, 'We disclaim any possible subliminal messages in today's show.' But if this happened again tomorrow, I wouldn't be the least bit surprised. We've always been up against opposition: I remember one of the reviews we had for our second album, *Sad Wings Of Destiny* [1976], the guy wrote, 'Keep your day jobs, lads.' We loved it, because that gets the fire burning in your belly, you know: you're pushing back, fighting for your band."

Fortunately, Priest's new album, *Invincible Shield* – aptly titled, given what they've faced over the years – is great. Nineteen albums in, you might expect this gently ageing band to rest on their laurels and release music that is just good enough, rather than pushing any boundaries. But that was never on the cards, insists the singer.

"We're always aware of this great metal treasure trail that we've left behind us, and every single record is important, as it should be," he says. "You're right: you can't just throw them out there. That's never been a part of this band, so thanks very much for recognising that."

Hill explains that much of the new album comes from Faulkner, as Tipton is semi-retired due to Parkinson's. "Richie writes most of the

Studs up – Judas Priest in 1984 (l-r): Ian Hill, Glenn Tipton, Rob Halford, KK Downing, Dave Holland; (insets, below) Halford pre-Priest and as a kid growing up in Walsall

music these days, with some input from Glenn, who still comes up with ideas for songs. Glenn can't tour anymore for obvious reasons, but his ideas are definitely on the album. He's about as well as anybody could be given his condition, but playing really difficult solos is a bit beyond him at the moment, unfortunately."

It's a slightly unusual dynamic, perhaps, with Priest's newest member handling most of the songwriting, Tipton neither fully in nor out of the band – and KK Downing, who stepped away from the group 13 years ago, still issuing the odd barb in the press.

"Our relationship with Ken is non-existent at the moment," says Hill, regretfully. "You know, it's a very long story. He's written us all off. I've seen him a couple of times and tried to say hello. It's a shame, because I've known him since I was about five, but I wish him all the success with his new band [KK's Priest, featuring Tim Owens], I really do."

Despite this, Priest's internal relationships are strong and mutually supportive, says Halford. "There's an awful lot of respect for each other in this band. Everything that's to do with *Invincible Shield*, I'm taking the lead with to a great extent, but Glenn is always in the mix of decisions, as well as Ian, and that's absolutely not to be dismissive of the important words that Richie has to say, and Scott has to say."

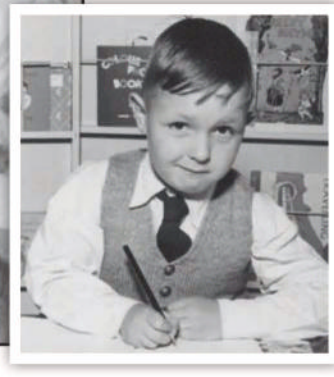
He adds: "You see all these big, macho heavy metal bands, and they're like glass waiting to break. Bands like that break up because of 'He said this, and he told me that', and so on. It is literally like a family, and if you don't have love and respect for each other, you're going to have difficult times. We get together on conference calls and we ask each other, 'How's everybody doing? Has anybody got anything on their minds?' You've got to keep everything connected."

Halford is right here, but I've met enough musicians to know that truly democratic bands tend to fail: surely the two older Priest members are the senior decision-makers compared to Travis, Faulkner and Sneap?

"Well, we were there at the start, so we're the senior partners," agrees Hill, "but the others have a stake in it as well. If any one member of the band really wants to do something, or really doesn't want to do something, we take it on board. The last thing you want is to force someone into doing something, because they're not going to do it wholeheartedly. We agree on most things anyway."

Halford sums this up neatly, adding: "We're no different to any band, in that if you don't have at least one captain of the ship, you're going to be like the *Titanic*."

The new album's lyrics come from Halford, as is generally the case with Judas Priest albums, and he's dug deep for inspiration.



"There's a song called Crown Of Horns on *Invincible Shield*, which is a little bit self-reflective," he says. "It's about the struggle in a relationship, where you've made some mistakes along the way and you're holding your hand out to try and reconnect. The song is about the journey and challenge that each of us has, no matter who we are in life. I'd like to feel that if I'm feeling this way and saying these things, then it's relevant to somebody else – that they typically go, 'Oh, yeah, I've been there. I know what that feels like.'"

So here we are in 2024, 55 years after Priest formed. Anyone into classic metal will already know their early hits, the 1980 singles Breaking The Law and Living After Midnight in particular, which within a few years were all over MTV. With a rebellious image that had quite a bit in common with the punk rock of the day, Priest's brand of metal had a street edge that was worlds away from the middle-class equivalent of today. Any thoughts on that, Rob?

"Metal has always been meant for everybody, but I know what you're saying," he reasons. "Breaking The Law came out in 1980, in the Thatcher years, with discontent and riots in the street and everybody going on strike. Metal was attractive for the kind of individual who was in turmoil because they'd been promised a job and it wasn't gonna happen, or for those that were kicked out of work – but I think of metal as being part of every revolution: political revolutions are often driven by music."

He continues: "I have great conversations with Tom Morello about that: he's the standard-bearer for what Rage Against The Machine have done in that area. Priest have made [political] comments, too: the song Savage from *Stained Class* is all about climate control, and that was back in the 70s. If you really look at the words and listen, you'll get a message on a political level. As to who metal reaches and how it's perceived, whether you're a high court judge from the European Court – and we know one in Brussels who is a massive fan of Priest – or whether you're a binman from Walsall, everybody can relate to what metal offers."

While we're on the subject of Judas Priest's music being for everybody, Halford came out in public

"Metal was attractive for the kind of individual who was in turmoil" (l-r): Halford gets on his bike in 1983; Priest in 2008 with Glenn Tipton second left

some years before it became usual for LGBTQ musicians to do so. This has been widely acknowledged as an indicator of the generally tolerant nature of the metal crowd, although as always, there's still the odd bigot.

"Occasionally I get homophobic comments on my social media," he admits, "but I've always been ready to open my mouth against these armchair troublemakers. I feel sorry for them more than anything else, because they're obviously not happy, or there's something going on in their lives, or they're just a mean, nasty person for any number of reasons. So, I do have some empathy for them, but I'll always call them out. It's like Whack-A-Mole when you go to the funfair – you bang that one on the head, and then another one pops up. It's like Canute trying to hold the water back. It's impossible, but that doesn't mean to say that you should give up. You should always stand up and speak out against that kind of attack, especially if it's a personal one."

Halford rarely talks about his husband, Thomas: we assume he's not in the music industry? "No, he's not, and he's a very private person, so I respect his wishes with regards to privacy. We've had these conversations – 'Do you want me to talk about you?' 'Not particularly, no' – and I love and respect him for that. We've been together since 1995 and he's my rock. I don't take our relationship for granted: you have to work with your relationships every day. You've got to be kind to each other, you have to respect each other, and most importantly, you have to give each other space. I used to be a real control freak in my drugging and drinking days, I was a horrible person. By the time we met, I was sober, but I still hadn't let go of some of those old habits, like controlling people. 'Do this and do that!'"

> "Occasionally I get homophobic comments on my social media. I feel sorry for them, because they're obviously not happy"

Nowadays Priest have their eye on professional matters (Halford: "You have to accept that this is a business") and personal wellbeing alike (Hill: "You do appreciate your downtime more. We're not spring chickens anymore"), with an eye on playing out the band's final act as smoothly as possible.

"There's gonna come a time when we can't do it, and I've always said that if performances start to suffer, that's the time to start thinking about retiring," asserts Hill. "But if we're up there and we're delivering the goods, that's fine. Even if you say, well, we're going to take it easier, that's an option. Obviously, none of us are fools. We all know that there's not a great deal of time left, from a purely physical point of view."

"If you'd told me I'd be doing this at 72 I'd have said, 'No, mate, I'll be on the beach at Barmouth,'" snickers Halford. "We've been through some changes, but as I've always said, Judas Priest is bigger than the guys in the band at this point. You know, it's the name, and it's these 19 studio albums, and thousands of shows and millions of fans around the world. It's all of that."

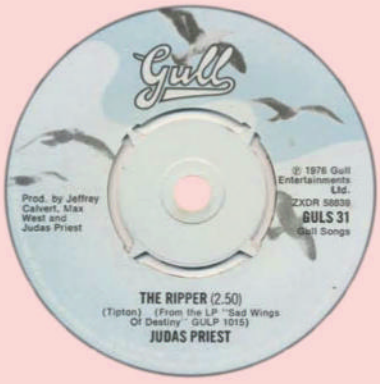
We point out that, since Black Sabbath retired seven years ago, Judas Priest are now the oldest heavy metal band that is still touring and recording albums. "It's a beautiful thing," nods Halford. "To have been around this long and still be relevant, and still hopefully be doing good things as well, is amazing. We're eternally grateful to our fans for that. It's natural in life, you know: you pass your maturity and everything gets to be vintage. You've got to think about all these things, but thankfully, we're still hitting the mark, we're still putting the ball in the back of the net. It just reinforces all the passion and intent and everything that we put into our work.

"We're Judas Priest – the oldest surviving heavy metal band on the planet!" he laughs, and although there's amusement in his tone, there's a whole lot of pride, too. It's richly deserved. RC

Invincible Shield ***is on Epic.***

Discography overleaf ➤

Photos: Mark Weiss; Steve Schofield



Judas Priest Selected UK Discography

By Joe Geesin Key: Sh SPV=Steamhammer

SINGLES

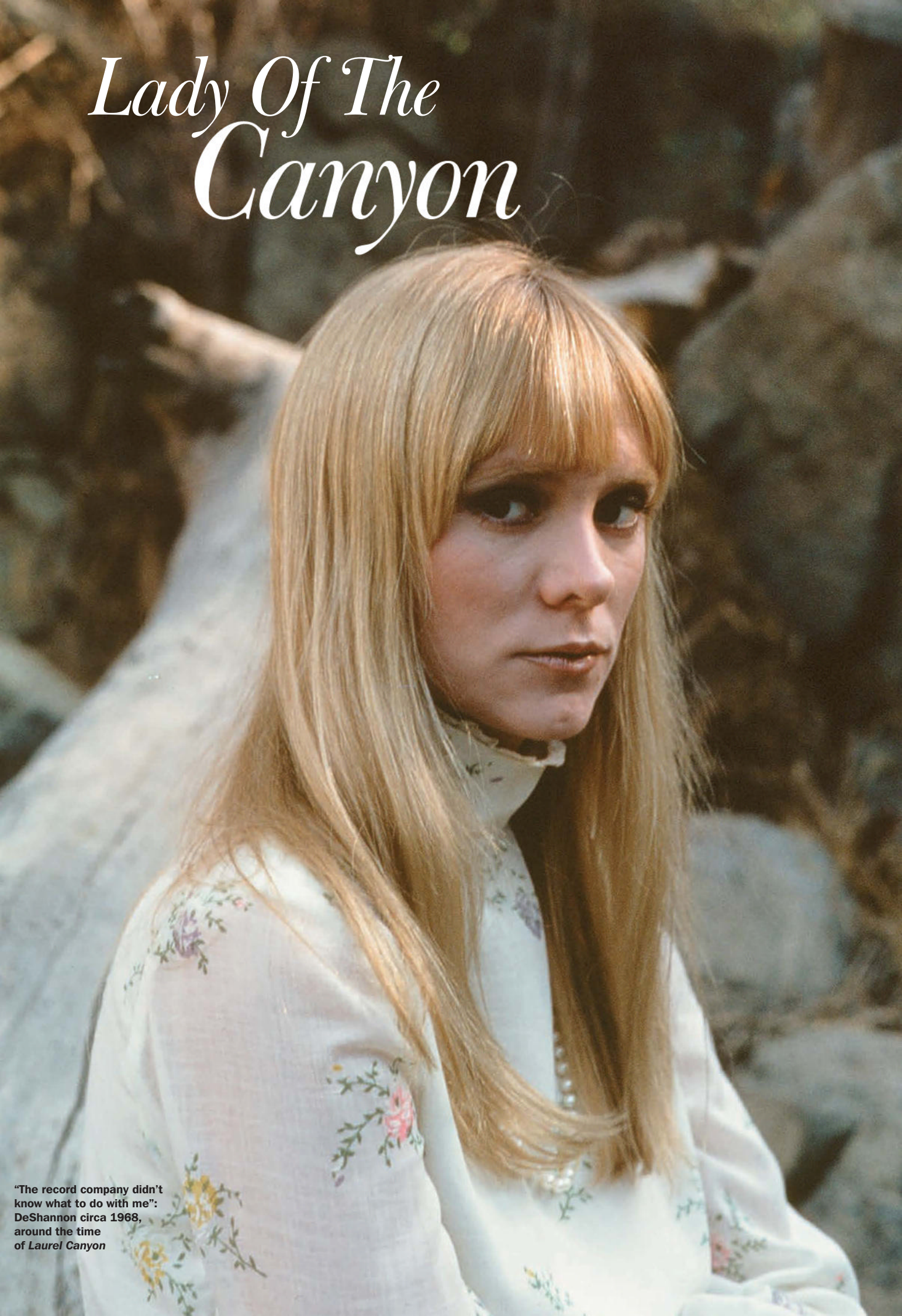
74	Gull GULS 6	**Rocka Rolla/Never Satisfied** (7", push-out centre, company sleeve) **£30**
74	Gull GULS 6	**Rocka Rolla/Never Satisfied** (7", push-out centre, company sleeve, promo, 'A' at 2 o'clock or 10 o'clock) each **£35**
76	Gull GULS 31	**The Ripper/Island Of Domination** (7", push-out centre) **£30**
76	Gull GULS 31	**The Ripper/Island Of Domination** (7", push-out centre, promo) **£35**
80	Gull GULS 71	**The Ripper/Victim Of Changes** (7", solid centre, reissue) **£10**
81	Gull GULS 7112	**The Ripper/Never Satisfied/Victim Of Changes** (12", p/s, reissue) **£12**
77	CBS S CBS 5222	**Diamonds And Rust/Dissident Aggressor** (7", 'A' label promo) **£20**
77	CBS S CBS 5222	**Diamonds And Rust/Dissident Aggressor** (7") **£12**
78	CBS S CBS 6077	**Better By You, Better Than Me/Invader** (7", 'A' label promo) **£15**
78	CBS S CBS 6077	**Better By You, Better Than Me/Invader** (7") **£8**
78	CBS S CBS 6794	**Before The Dawn/Rock Forever** (7", 'A' label promo) **£12**
78	CBS S CBS 6794	**Before The Dawn/Rock Forever** (7") **£6**
78	CBS S CBS 6915	**Take On The World/Starbreaker (Live)** (7", 'A' label promo) **£8**
78	CBS S CBS 6915	**Take On The World/Starbreaker (Live)** (7") **£4**
78	CBS 12-6915	**Take On The World/White Heat, Red Hot (Live)/Starbreaker (Live)** (12", p/s) **£8**
78	CBS S CBS 6719	**Evening Star/Starbreaker** (7", 'A' label promo, 3:15 version, release date on label 29 September 1978) **£50**
79	CBS S CBS 7312	**Evening Star/Beyond The Realms Of Death (Live)** (7", 'A' label promo, 2'50" version, release date on label 27 April 1979) **£8**
79	CBS S CBS 7312	**Evening Star/Beyond The Realms Of Death (Live)** (7", 2'50" version) **£5**
79	CBS 12-7312	**Evening Star/Beyond The Realms Of Death (Live)/The Green Manalishi (With The Two Pronged Crown)** (12", clear vinyl, card insert) **£10**
80	CBS S CBS 8379	**Living After Midnight/Delivering The Goods (Live)** (7", 'A' label promo) **£10**
80	CBS S CBS 8379	**Living After Midnight/Delivering The Goods (Live)** (7", label states 3:12 version, some misprinted states 3:30) ..... **£10/£2**
80	CBS S CBS 8379	**Living After Midnight/Delivering The Goods (Live)/Evil Fantasies (Live)** (12", p/s) .. **£5**
80	CBS S CBS 8644	**Breaking The Law/Metal Gods** (7", 'A' label promo. gatefold p/s) **£18**
80	CBS S CBS 8644	**Breaking The Law/Metal Gods** (7", gatefold p/s with patch, later single p/s, no patch) ..... **£10/£4**
80	CBS S CBS 8897	**United/Grinder** (7", 'A' label promo) **£10**
80	CBS S CBS 8897	**United/Grinder** (7", poster p/s, later no p/s) ..... **£12/£2**
81	CBS CBS 9520	**Don't Go/Solar Angels** (7", p/s, 'A' label promo) **£8**
81	CBS CBS 9520	**Don't Go/Solar Angels** (7", p/s, paper labels, later injection labels) ..... **£4/£3**
81	CBS CBS A1153	**Hot Rockin'/Breaking The Law (Live)** (7", p/s, 'A' label promo) **£20**
81	CBS CBS A1153	**Hot Rockin'/Breaking The Law (Live)** (7", p/s, paper labels, later injection labels) .. **£4**
81	CBS CBS A 12 1153	**Hot Rockin'/Breaking The Law (Live)/Living After Midnight (Live)** (12", stickered die cut card sleeve) **£8**
82	CBS CBS A2611	**You've Got Another Thing Comin'/Exciter (Live)** (7", 'A' label promo) **£12**
82	CBS CBS A2611	**You've Got Another Thing Comin'/Exciter (Live)** (7", p/s) **£7**
82	CBS CBS A11 2611	**You've Got Another Thing Comin'/Exciter (Live)** (7", picture disc) **£10**
82	CBS CBS A2822	**(Take These) Chains/The Judas Priest Audiofile** (7", b-side plays at 33rpm, 'A' label promo) **£30**
82	CBS CBS A2822	**(Take These) Chains/The Judas Priest Audiofile** (7", p/s, b-side plays at 33rpm) .. **£8**
83	Gull GULS 7612	**Tyrant/Rocka Rolla/Genocide** (12", p/s. some on white vinyl) ..... **£20/£12**
84	CBS A4054	**Freewheel Burning/Breaking The Law (Live)** (7", 'A' label promo) **£18**
84	CBS A4054	**Freewheel Burning/Breaking The Law (Live)** (7", p/s, paper or later injection labels) ..... **£6/£5**
84	CBS TA4054	**Freewheel Burning/Breaking The Law (Live)/Another Thing Comin'** (12", p/s) **£8**
84	CBS A4298	**Some Heads Are Gonna Roll/The Green Manalishi (With The Two Pronged Crown) (Live)** (7", 'A' label promo) **£10**
84	CBS A4298	**Some Heads Are Gonna Roll/The Green Manalishi (With The Two Pronged Crown) (Live)** (7", p/s) **£10**
84	CBS TA4298	**Some Heads Are Gonna Roll/The Green Manalishi (With The Two Pronged Crown) (Live)/Jawbreaker** (12", p/s, logo stencil insert) **£12**
86	CBS A7048	**Turbo Lover/Hot For Love** (7", p/s, solid centre) **£10**
86	CBS TA7048	**Turbo Lover/Hot For Love** (12", p/s) **£10**
86	CBS A7144	**Locked In/Reckless** (7", p/s) **£7**
86	CBS TA7144	**Locked In (Extended Version)/Reckless/Desert Plains (Live)/Free Wheel Burning (Live)** (12", p/s) **£10**
86	CBS QTA7144	**Locked In (Extended Version)/Reckless/Desert Plains (Live)/Free Wheel Burning (Live)** (12", poster p/s) **£12**
88	Atlantic A9114	**Johnny B Goode/Rock You All Around The World (Live)** (7", p/s) **£6**
88	Atlantic A9114W	**Johnny B Goode/Rock You All Around The World (Live)** (7", gatefold p/s) **£6**
88	Atlantic A9114T	**Johnny B Goode/Rock You All Around The World (Live)/Turbo Lover (Live)** (12", p/s) **£6**
88	Atlantic A9114CD	**Johnny B Goode/Rock You All Around The World (Live)/Turbo Lover (Live)/ Living After Midnight (Live)** (3" CD, with adaptor) **£12**
90	CBS 656273 7	**Painkiller/United** (7", p/s) **£12**
90	CBS 656273 6	**Painkiller/United/Hell Patrol** (12", p/s, sleeve and label mis-credit Hell Control) **£18**
90	CBS 656273 6	**Painkiller/United/Better By You Better Than Me** (12", p/s, red vinyl) **£12**
90	CBS 656273 3	**Painkiller/United/Hell Patrol** (CD) **£15**
90	CBS 656273 2	**Painkiller/United/Better By You Better Than Me** (CD) **£8**
91	Columbia XPR 1615	**A Touch Of Evil/Night Crawler** (12", promo, black generic sleeve) **£15**
91	Columbia 656589 7	**A Touch Of Evil/Between The Hammer And The Anvil** (7", p/s) **£8**
91	Columbia 656589 0	**A Touch Of Evil/Between The Hammer And The Anvil** (7", shaped picture disc) .. **£20**
91	Columbia 656589 6	**A Touch Of Evil/Between The Hammer And The Anvil/You've Got Another Thing Comin' (Live)** (12", p/s, initially with giant poster, stickered sleeve) ..... **£20/£12**

91	Columbia 656589 2	**A Touch Of Evil/Between The Hammer And The Anvil/You've Got Another Thing Comin' (Live)** (CD)	**£10**
93	Columbia 659097 7	**Night Crawler (Edit)/Living After Midnight (Live)** (7", p/s, ltd edition, numbered)	**£12**
93	Columbia 659097 6	**Night Crawler (Album Version)/Ripper/Breaking The Law (Live)/I'm A Rocker** (12", p/s, red vinyl)	**£18**
93	Columbia 659097 2	**Night Crawler (Edit)/Breaking The Law (Live)/Living After Midnight (Live)** (picture CD)	**£5**
01	Sh SPV 056-72453 CDS-E	**Machine Man/Subterfuge/Burn In Hell (Video)**(Enhanced CD)	**£5**

ALBUMS

74	Gull GULP 1005	**ROCKA ROLLA** (LP, bottle top sleeve, '(P) 1974 Gull Entertainments Ltd' on one line on labels, Decca credit at bottom of labels, with/out 'Thanks for the words, Al!' on rear sleeve, printed by Robert Stace)	**£80/£40**
78	Gull GULP 1005	**ROCKA ROLLA** (LP, bottle top sleeve, '(P) 1974 Gull Entertainments Ltd' over two lines on labels, no Decca credit at bottom of labels, reissue)	**£15**
84	Fame FA 413137	**ROCKA ROLLA** (LP, creature/bombs sleeve, reissue)	**£10**
76	Gull GULP 1015	**SAD WINGS OF DESTINY** (LP, '(P) 1974 Gull Entertainments Ltd' on one line on labels, Decca credit at bottom of labels, side A and B titles swapped on rear sleeve)	**£40**
76	Gull PGULP 1015	**SAD WINGS OF DESTINY** (LP, picture disc)	**£40**
78	Gull GULP 1015	**SAD WINGS OF DESTINY** (LP, '(P) 1974 Gull Entertainments Ltd' over two lines on labels, no Decca credit at bottom of labels, side A and B titles swapped on rear sleeve, no 'Gull Songs' above speed, Pye pressing; export pressings sealed with green 'Gull A British Pressing' sticker)	**£30/£60**
83	Gull GULP 1015	**SAD WINGS OF DESTINY** (LP, red label/silver text, reissue)	**£12**
77	CBS 82008	**SIN AFTER SIN** (LP, cat.no. on both left and right of centre on labels, one line of labels text under track list, or 4, with raised lettering on sleeve)	**£25**
70s	CBS 32008	**SIN AFTER SIN** (LP, label text under track list over 3 or 4 lines, 'Made In England' at 6 o'clock on labels, reissue)	**£12**
81	CBS 32008	**SIN AFTER SIN** (LP, CBS Inc at 6 o'clock on labels, Nice Price inner sleeve, reissue, later pressed with red labels)	**£8**
78	CBS S CBS82430	**STAINED CLASS** (LP, inner sleeve, merchandise slip, 'Made in England' at 6 o'clock on labels, inners red with black text one side, the other black with red artwork, later same both sides, later pressings have 'Made In England' in rim text)	**£22/£20/£15**
81	CBS 32075	**STAINED CLASS** (LP, 'Nice Price' series, reissue)	**£10**
78	CBS S CBS 83135	**KILLING MACHINE** (LP, w/out 'Made In England' at 6 o'clock on labels)	**£15**
78	CBS S CBS 83135	**KILLING MACHINE** (LP, red vinyl)	**£25**
83	CBS 32218	**KILLING MACHINE** (LP, speed on right of labels, later on left, Nice Price reissue, re-pressed 1987 with red labels)	**£6/£6/£8**
79	CBS S CBS 83852	**UNLEASHED IN THE EAST** (LP, LC0149 to left of spindle hole, 'Made In England' at 6 o'clock on labels, initially with bonus 7" **Rock Forever (Live)/Hell Bent For Leather (Live)/Beyond The Realms Of Death (Live)** [SJP1])	**£30/£18**
79	CBS S CBS 83852	**UNLEASHED IN THE EAST** (LP, LC0149 to right of spindle hole, w/out 'Made In England' at 6 o'clock on labels, later pressing)	**£10**
83	CBS CBS 32392	**UNLEASHED IN THE EAST** (LP, Nice Price series, reissue)	**£6**
80	CBS S CBS 84160	**BRITISH STEEL** (LP, initially with LC0149 on labels)	**£20**
83	CBS CBS 32412	**BRITISH STEEL** (LP, Nice Price reissue, re-pressed in 1987 with red labels)	**£10**
10	Sony 88697667402	**BRITISH STEEL** (2CD/DVD, bonus tracks)	**£35**
81	CBS S CBS 84834	**POINT OF ENTRY** (LP, merchandise slip)	**£12**
82	CBS CBS S 85941	**SCREAMING FOR VENGEANCE** (LP, inner sleeve, initially with poster and hype sticker)	**£30/£15**
12	Columbia 88725444662	**SCREAMING FOR VENGEANCE** (CD/DVD, bonus tracks)	**£12**
84	CBS CBS 25713	**DEFENDERS OF THE FAITH** (LP, inner sleeve, competition insert)	**£20**
15	Columbia 88843087752	**DEFENDERS OF THE FAITH** (3CD, bonus tracks, digipak, slipcase)	**£15**
86	CBS CBS 26641	**TURBO** (LP, insert)	**£20**
89	CBS 463365 1	**TURBO** (LP, band name spelled JUDUS PRIEST on labels, reissue)	**£10**
17	Sony 88875183272	**TURBO 30** (3CD, bonus tracks, reissue)	**£12**
87	CBS 450639 1	**PRIEST... LIVE!** (2LP, gatefold sleeve, inner sleeves)	**£15**
17	Columbia 88985390841	**PRIEST... LIVE!** (2LP, gatefold sleeve, 180g vinyl, reissue)	**£20**
88	CBS 461108 1	**RAM IT DOWN** (LP, inner sleeve)	**£20**
90	CBS 467290 1	**PAINKILLER** (LP, inner sleeve)	**£50**
97	Sh SPV 085-18781 2LP	**JUGULATOR** (2LP, inner sleeves, cardpaper poster)	**£100**
98	Sh SPV 089-18541	**'98 LIVE MELTDOWN** (3LP, inner sleeves)	**£125**
01	Sh SPV 085-72421 2LP	**DEMOLITION** (LP, gatefold sleeve)	**£100**
03	Sh SPV 092-74262 DCD-E	**LIVE IN LONDON** (enhanced 2CD, initially in slipcase)	**£15/£12**
05	Sony 519300 2	**ANGEL OF RETRIBITION** (CD/DVD dual disc)	**£15**
17	Sony 88985390931	**ANGEL OF RETRIBUTION** (2LP, gatefold sleeve, 180g vinyl, reissue)	**£25**
08	Sony BMG 88697315582	**NOSTRADAMUS** (2CD, digibook)	**£15**
08	Sony BMG 88697315572	**NOSTRADAMUS** (3LP/2CD, hardbound book, poster, box)	**£110**
09	Sony 88697545972	**A TOUCH OF EVIL – LIVE** (CD)	**£6**
14	Sony 88843072421	**REDEEMER OF SOULS** (2LP, gatefold sleeve)	**£50**
14	Sony 88843072432	**REDEEMER OF SOULS** (2CD, Deluxe Edition, patch, digibook)	**£12**
16	Sony 88985302261	**BATTLE CRY** (2LP, gatefold sleeve, no'd to 7500)	**£30**
18	Sony 19075804871	**FIREPOWER** (2LP, gatefold sleeve, inner sleeves, 180g black/160g red vinyl)	**£22/£25**
18	Sony 19075804871	**FIREPOWER** (2LP, gatefold sleeve, inner sleeves, blue vinyl, limited to 300, '19075820391' on sticker)	**£100**
18	Sony 19075804871	**FIREPOWER** (2LP, gatefold sleeve, inner sleeves, 180g orange/black speckled vinyl, exclusive to the Judas Priest store)	**£35**
18	Sony 19075807382	**FIREPOWER** (CD, Deluxe/Special edition, digibook)	**£8**
24	Epic 19658851671	**INVINCIBLE SHIELD** (2LP, exclusive red artwork, gatefold sleeve, 180g red vinyl)	**£35**
24	Epic 19658851611	**INVINCIBLE SHIELD** (2LP, gatefold sleeve, 180g)	**£25**
24	Epic 19658851652	**INVINCIBLE SHIELD** (CD, hardbackss book, 180g)	**£15**

Lady Of The Canyon



"The record company didn't know what to do with me": DeShannon circa 1968, around the time of *Laurel Canyon*

Although her trailblazing work as a singer-songwriter hasn't enjoyed the attention, or the sales, it deserved, since the late 50s **Jackie DeShannon** has penned a string of classic songs for other artists across the genres of folk, pop, rock and soul. She even won a Grammy for synth-pop smash Bette Davis Eyes in 1982. Still performing today, at 83, she tells **Lois Wilson** her versatility as a writer might have been her undoing.

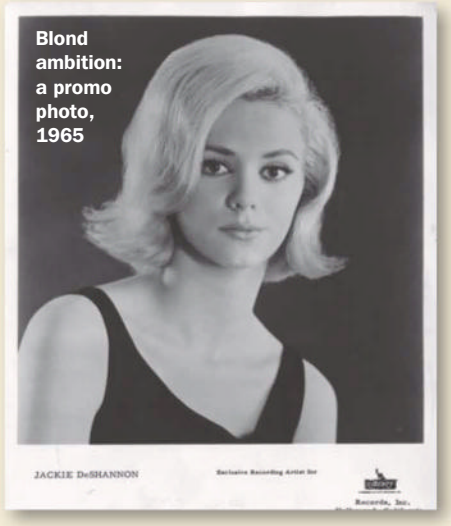
Jackie DeShannon knew she wanted to be a performer from the outset. "I don't remember a time when there wasn't music-making or singing in my life," she tells *Record Collector* over Zoom from her Los Angeles home.

DeShannon, born Sharon Lee Myers in Hazel, Kentucky in 1941, came of age in the 60s. She was friends with The Beatles, who invited her to open on their 1964 first US tour and The Byrds and The Searchers who both covered her songs. She was also there at the birth of folk-rock with the jangly Needles And Pins and When You Walk In The Room. By the end of the 60s she had templated the singer-songwriter genre with her folk-soul-rock concept album, *Laurel Canyon*. Meanwhile, her classic hits, What The World Needs Now and Put A Little Love In Your Heart, are era-defining and have since become standards, the former covered by everyone from the Four Seasons, Carla Thomas and Sarah Vaughan to Aled Jones and Rick Astley; the latter from Martha Reeves and the Vandellas, Dolly Parton and Billy Ray Cyrus to Annie Lennox and Al Green, who had a hit with their duet version in 1988.

If her stock has been reduced over the decades – let's not forget she penned Bette Davis Eyes with Donna Weiss and won a Grammy Award for Best Song with it in 1982 – it's because she's not one for showboating. "My attitude tends to be to just get on with it," she says.

Singing from the age of three, DeShannon was performing gospel on local radio at four. "My mom and dad had a couple of friends who had a show, and they'd pick me up on a Sunday morning and I had to stand on a little box to reach the microphone," she remembers fondly. By 13, under the name Sherry Lee, she had her own country show. Her mum recorded the shows, and they are available on *The Sherry Lee Show* (2CD, Sundazed, 2023), revealing a singer with eye firmly on the prize, covering Patsy Cline. "I never knew she recorded them," she says. "It was such a surprise. I sound so determined. I knew what I wanted even then. I'd go to clubs with my parents and get up onstage with the band and sing."

From 16 she was making her own records: some under the name



Blond ambition: a promo photo, 1965

Jackie Dee, such as How Wrong I Was on Gone Records in 1957; some under the name Jackie Shannon such as Lies on PJ Records from 1959; and then finally some as Jackie DeShannon for Edison International including 1960's I Wanna Go Home. "Companies favoured names that were boyish – they sold better, apparently. I liked the name Jackie so chose that," she explains of the moniker which stuck.

> "I had to have a male producer, because what could I possibly know?"

Perhaps it was inevitable. After all, her dad and uncle made country blues a la The Delmore Brothers, her mum sang in big bands, her aunt was a classically trained pianist and her grandmother fingerpicked folk songs. "We'd all get together on the porch and play and sing and have a good time," she says.

By the time she landed a publishing deal with Liberty's Metric Music in 1960, she was living in LA on the advice of Eddie Cochran and was enjoying a fruitful songwriting partnership with Sharon Seeley, who had already had hits by the aforesaid Cochran and Ricky Nelson.

"I would come up with the melody and we would both contribute lyrics," she says.

Together they provided hits for Brenda Lee (Dum Dum; Heart In Hand), The Fleetwoods (He's The Great Imposter) and Troy Shondell (Tears From An Angel) among others.

Her own recording deal with Liberty followed. "Immediately after I signed with them, they put restrictions on me," she says. "In hindsight it was clear they wanted me to write, not sing; they wanted songs for their publishing company because when it came to my own records there was very little marketing or promotion.

"But on top of that, being female, I wasn't allowed to make any decisions on how my own records should sound. I didn't have the leverage that I needed so that I could get my vision across. I could go in the studio and do demos on my own for other artists, but I couldn't transfer that authority into the studio for my own recordings. I always had to have a male producer beside me because what could I possibly know? And many times, the arrangers would copy my demos; they might add more horns or strings or whatever, but the basic feel I had already created was the same so it was very frustrating."

Her first album, her 1963 self-titled debut, featured three Bob Dylan covers: Don't Think Twice It's Alright, Walkin' Down The Line and Blowin' In The Wind. She'd actually wanted it to be all Dylan songs. "I saw him at the Town Hall, and I went straight to Liberty, said this is a new beginning, Dylan is the James Dean of songwriting, but they didn't get it. I pleaded with them, but they wouldn't have it."

Unbelievably, she even had to fight to record Needles And Pins, which, written by Sonny Bono and Jack Nitzsche, heralded the new folk-rock era with its chiming guitars when issued in 1963.

"Liberty really didn't like that song, either," she says. "They thought it was strange. But I put my foot down this time. I knew I had to do it."

Produced by Nitzsche in LA's Western Studios, it's a glorious collision of folk, country, soul, blues and pop and pins her satisfying husk of a vocal to ringing guitars and Nitzsche's signature wall of sound. "I knew it was something special, that we were doing something new here by melding all our diverse influences," she marvels.

"Jack was amazing, we spent afternoons going from Mahler to Mexican street music to Stockhausen and Howlin' Wolf and Robert Johnson. And he really got my vision. I'd just say to him, 'Can we make this a little more like this?' or, 'Can we have strings like this and horns like this?' and he'd get it immediately. He understood exactly what I was trying to get across. It was such a joy to work with him."

Her version made little commercial impact in the US but in the UK, it struck a chord when The Searchers went to No 1 with the song.

"We were playing the Star-Club in Hamburg, Germany in 1963; The Beatles were there, Cliff Bennett & The Rebel Rousers, too," The Searchers' founder and rhythm guitarist John McNally told this writer. "Frank Allen, who would become The Searchers' singer and bassist the following year, was in Cliff's band and they played Needles And Pins and we were awestruck by the song. When we got home to Liverpool, Chris [Curtis] our drummer went round all the record shops to find the single, he got it, we all got together, put the record on the Dansette and learned it from that. It was her voice: it had this real blues and soul feel to it. And the way she'd underscore everything with these great guitar riffs, that got us."

Their cover of DeShannon's When You Walk In The Room went Top 5 the same year. While they were enjoying their success, she was opening for The Beatles on their first US tour. It wasn't easy: the audience screamed for The Beatles and booed everyone else. The Righteous Brothers dropped out; DeShannon stood her ground.

"They just saw me as an obstacle between them and the band," she says. In down time George Harrison played When You Walk In The Room. "And I sang along. It was amazing."

By the time she met Burt Bacharach in '65 and recorded his and Hal David's What The World Needs Now Is Love, she'd also written songs with Randy Newman, recorded with Jimmy Page and appeared on *Ready, Steady, Go!* Her first US Top 10 hit, What The World Needs Now, was put down in just two takes in New York's Bell Sound studio and a genuine classic. It almost never happened.

"Hal David kept asking Burt to play me the song," she says. "He didn't want to because Dionne Warwick had turned it down and Timi Yuro had turned it down. But Hal kept asking Burt to 'please play Jackie What The World Needs Now Is Love'. Finally, reluctantly, he did play it and I fell in love with it immediately. Its sound is based in the cornfields and the wheat fields where I grew up, where my heart is.
I was, 'Yes! I want to do this song.' I was in a little booth with the glass around me, then there was a full orchestra, Burt and Hal and eight harmony singers, and boom! Off we went. I love the message so much because it was just right in my heart. What the world needs now is love and it always does."

DeShannon returned to Bell Sound with Bacharach and David in 1966 to record another single, Come And Get Me. Its B-side was her self-penned Splendor In The Grass, featuring The Byrds as her backing band.

Hitmaker in the making: Jackie DeShannon in 1964

"Jackie was amazing," the late David Crosby told me. "She was an inspiration, and she was fun. She was a one-off original."

"It was a lovefest with The Byrds," she says, genuinely chuffed when I tell her what Crosby had said about her. "Whenever and wherever they played I'd be there."

The Byrds, meanwhile, covered her Don't Doubt Yourself Babe on their 1965 debut LP, *Mr Tambourine Man*. "There was so much happening in LA at the time, so many clubs on Sunset. It was wonderful."

She poured her love of LA music and its artist community into 1968's Charles Greene and Brian Stone-produced *Laurel Canyon*, her concept album dedicated to the city and its suburbs. "I just wanted to get that feeling of when you are sat around in your living room and just playing and everyone does a little bit and there are no right ways of doing things," she explains. "I had the most amazing musicians on it: Russ Titelman played guitar, Dr John piano, Barry White sang backing vocals… I wasn't aiming for a hit single; I was just making a lovely album. The recording

"Jackie was an inspiration, and a one-off original" – David Crosby

Photos: Peter Stuart

Jackie of all trades: on *The Glen Campbell Show* with Tom Jones, Campbell, and comedian, Totie Fields, 1969; recording with young session player, Jimmy Page, 1964; duetting with Bobby Vee for the movie, *C'mon Let's Live A Little*, 1967

Community leader (above, l-r): with Burt Bacharach, Michael Mcdonald, Paul Anka and Libby Titus, making the *Together?* movie soundtrack, 1979; picking up a Grammy with Donna Weiss, 1982

sessions were intimate: we'd all cram round one mike."

The album's influence was immense, its intimate, warm ballads and her earnest delivery paving the way for the following decade's singer-songwriter movement as personified by Joni Mitchell and Carole King. Aretha was also affected. After hearing DeShannon's gospel-infused cover of The Band's The Weight, she covered the song in 1969.

DeShannon recorded one final album before the 60s were through, putting down 1969's Put A Little Love In Your Heart in Hollywood. Its title track, written with her brother Randy Myers and Jimmy Holiday, remains her highest charting hit, reaching No 4 in the US. It's one of the songs she's most fond of.

"We wrote and recorded it incredibly quickly and the message is so special," she says. "With everything going on in the world we really do need to put a little love in our hearts."

It would sadly prove to be her last Top 10 single. "There was a sense that the record company didn't know what to do with me going forward," she sighs. "If I'd been signed by someone like John Hammond and been under his tutelage, there might have been a plan."

In 1970 she split with Liberty and, after 1971's *Songs* on Capitol, she signed to Atlantic where Jerry Wexler did what he did with Aretha on her 1967 album *I Never Loved A Man The Way I Love You* and sent her to Memphis: the result was 1972's *Jackie*, recorded at Chips Moman's American Sound Studios with Arif Mardin, Tom Dowd and Wexler himself. *Jackie* saw DeShannon placed in a country-soul setting with the Memphis Boys on backing. It remains a genuine buried treasure, akin to *Dusty In Memphis*.

"As with the Wrecking Crew in LA who I recorded with, the Memphis Boys were virtuosos," she tells me. "They were their own art form and they had recorded with everyone, so you just blended in with them. It would have been hard to make a bad album with them. It was a wonderful experience."

There was a brief stint collaborating with Van Morrison – "He was grumpy, but I liken him to Picasso; he painted with words" – which resulted in her singing backing vocals on his 1973 album *Hard Nose The Highway* and a bunch of tracks in the vaults. She also recorded another album for Atlantic, 1974's *Your Baby Is A Lady*, before putting down 1975's *New Arrangement* for Columbia. The latter featured Brian Wilson on backing vocals and included four songs written with Donna Weiss including Bette Davis Eyes. In 1981, US singer-songwriter Kim Carnes hit the UK Top 10 and the US No 1 with her version and DeShannon and Weiss were rewarded with a Grammy for best song of the year in '82.

"It did feel like validation for all the hard work I'd done before," she admits. "I was elated, of course. I don't know if it is an ego thing. But I don't know anybody who wouldn't be happy to receive a Grammy."

Bette Davis was also a fan. "She said the song made her cool to her grandchildren," DeShannon says with a laugh.

Inducted into the Songwriters Hall Of Fame in 2010 and the Kentucky Music Hall Of Fame in 2018, DeShannon is still singing, writing and performing today with albums such as 2000's *You Know Me* and 2011's *When You Walk In The Room* along with 2019 single For Isla revealing a voice remarkably unetched by time.

This month sees the release of a new compilation on Ace Records, which captures her singing the Ray Charles catalogue. "I'm really proud of them," she says, pausing to reflect on her career. "Back then, because I could do everything – I could write, produce and sing in different styles, I could go from Needles And Pins to What The World Needs Now in a flash, from Ray Charles to Bob Dylan – that confused people. Record companies wanted the comfort of one artist doing one style, and for that artist to keep repeating that over and over. They wanted to put you in a box. Nowadays artists are encouraged to go in different directions. You can have Rod Stewart singing standards and doing Christmas albums. Back then my diversity was a curse. But I was actually ahead of the curve." RC

Nothing Can Stop Me: Liberty Records Rarities 1960-1962 *is on Ace Records.*

DISTILLED DESHANNON

Essential JdS long-players

Breakin' It Up On The Beatles Tour!
(Liberty LRP 3390, LP, mono, US, 1964) **£30**
Dick Glasser-produced follow-up to her 1963 eponymous debut, not recorded while on tour with the Fab Four as the title suggests but instead a seemingly random collection of singles spanning 1962 and '64 including folk-rock incubators Needles And Pins and When You Walk In The Room, plus girl group classics She Don't Understand Him Like I Do and Hold Your Head High, co-penned with Randy Newman.

This Is Jackie DeShannon
(Liberty SLBY 3063, LP, UK, 1965) **£25**
Liberty places her in a sophisticated supper-club setting with covers of Summertime, Take Me Tonight and Don't Let The Sun Catch You Crying, in Jackie's hands the latter an emotional tour de force. Also features her major breakthrough, What The World Needs Now Is Love, plus A Lifetime Of Loneliness, both written and produced by Burt Bacharach and Hal David.

Laurel Canyon
(Imperial LP-12415, LP, US, 1968) **£18**
Her 1968 concept album and contribution to the singer-songwriter genre with guests including Dr John, Barry White and Russ Titelman. High points include an ace cover of The Band's The Weight that inspired Aretha's own reworking; the self-penned, mournful country lament Holly Would; and the title track, a celebration of the artistic community where she lived.

Jackie
(Atlantic K 40396, LP, UK, 1972) **£15**
On her first of two albums for Atlantic, DeShannon does Southern soul at American Sound Studio with the Memphis Boys on backing and Jerry Wexler, Tom Dowd and Arif Mardin at the controls. Standouts include her cover of Neil Young's Only Love Can Break Your Heart, which she makes her own, and I Won't Try To Put Chains On Your Soul, co-written by Donna Weiss with whom Jackie would write Bette Davis Eyes and which Cissy Houston provides a gospel vocal background on.

TOUCHING FROM A

The charismatic Anja Huwe was the voice of **Xmal Deutschland**, the mostly female German 4AD band, formed in 1980, who defined a glacial but powerful post-punk sound later known as goth. But disillusioned with the music industry by the end of the 80s, she became a visual artist. So, what brought her back to songwriting with her debut solo album, *Codes*? **Chris Roberts**, a long-time Xmal press champion, gets under her skin

Photo: Ilse Ruppert

DISTANCE

A NEW CONVERSATION

It's been a while.

"I changed myself into myself, from one moment to the next," declares Anja Huwe on *Codes*, the very first solo album from the former Xmal Deutschland singer, which arrives 35 years after that impactful band's last. Powerful, poetic, multilingual, it's nothing short of a triumph.

But why now, after all this time?

"At some point, I'd decided I didn't want to be in the music industry anymore," she reflects. "Mona [Mur, her current collaborator] had always tried to persuade me, and I got requests from all over the world – Brazil, Switzerland, America. But as an artist I preferred to stay with my paintings."

She's become a successful visual artist in the interim. Around Covid time, "When the world stood still", there came a request from Tel Aviv, regarding a "very dark" song called Skuggornas (Swedish for "shadow"). Would she consider singing on it?

"… And I said... not really. Ha! But I had no exhibitions in lockdown, and was bored, so I sang something into my phone..."

Upon hearing it, Mona insisted that Anja travel from Hamburg to her Berlin studio and "give music a second chance. It was natural, uncomplicated. So, a new conversation began..."

The co-author of Skuggornas, it transpired, had a compelling family background. It lit a fuse.

"His grandfather, Moshe Shnitzki, was a partisan in the days of war," she explains, "and had written a diary about hiding in the Belarussian forest, aged 17, in 1942. Becoming invisible. And how he needed codes to survive. If you didn't have these codes, you would just die. And that sparked something in me. What is a code? We are based on codes. Everything is. I went into my own kind of poetry, about emotional things which happen to you when you are completely on your own and you need to survive. And the feelings, positive or negative, which come with that. Fear, pain and loss, but also hope, longing and beauty. I worked with Mona to create relevant atmospheres, sounds. It was intense, but I liked going back to working with my voice. I wasn't sure if I could still sing, after decades, but for a funny reason, my voice is still strong. So that was fascinating..."

The symbol of the forest, the woods, looms over this work like mortality. How much of it is autobiographical?

"Parts of my life are there, that's true," she says. "I mean, I've been through lots of things, which I rarely talk about. I was very, very ill, twice... I nearly died. [There was a long spell in hospital]. But I don't really want to bring this into the interview. Let's put it this way – I don't sing about those things as such, but of course I use metaphors. With any poetry, or art – your life is there."

And this album seems to be about resilience, survival…

"Yes," she replies. "That's who I am.

Teutonic for the troops: a rare shot of Anja Huwe laughing

Otherwise, I wouldn't be alive anymore. I have a very strong will to survive. So, I know I have this strength. My whole personality is based on that. It's natural now to me."

With its formidable blend of sung and spoken word, dramatic electronica and visceral rock, *Codes* is a thrilling, uncategorisable creation. While a track like Rabenschwarz updates the new wave guitar-led aggression which Xmal Deutschland embodied, other pieces are grandiose, majestic, regal. Did her years working in art bleed into this work, causing fusions, crossovers?

"Yes," she says, "it's like painting pictures. You dive into it and give everything. Working mostly with just Mona was completely different to being in a rehearsal room with four or five other people and always having to compromise, waiting for everyone to agree. Although, of course, it was important to me that Manuela Rickers [former Xmal guitarist] played on it: she is a key texture. But I rarely look back, I just go straight forward."

"THE LEGEND OF XMAL DEUTSCHLAND"

Much as Huwe prefers to move forward, today the interviewer requires her to look back, too. For a woman who was, in Xmal's 80s pomp, often portrayed as an unapproachable blonde ice maiden (by those who only knew her onstage persona), she has an easy, warm laugh, and is openly delighted about the enthusiastic response to her return.

"I thought nobody would be interested!" she exclaims.

Her accent lends topspin and tang to her English. "It's weird to me when interviewers go on about Xmal Deutschland as 'gothic icons', she laughs. "I'm not a gothic icon! I get where it comes from, because at some point we just... disappeared. And so, this myth of Xmal just got bigger and bigger over the years, so, OK, big mystery."

But don't all goth bands insist they were "post-punk"?

"Oh, sure," she says. "Well, you had the Batcave and all that early on, but the name 'gothic' only came much later, like '85 [see *RC* 547]. I'd say bands like Fields Of The Nephilim would definitely be called gothic. But not us. It's bizarre. But hey, that's the way it is: some interviewers weren't born then and I don't want to be unfriendly, ha-ha!"

A new compilation of Xmal's raw, formative, DIY singles (released at the same time as *Codes*), gives only glimpses of the strengths they found on the albums *Fetisch* and *Tocsin*. They were a unique band, and not just because they were (mostly) women. "Gothic" or not, the counter-intuitive charisma and piercing purity of their sound separated them from any herd. Yes, they wore black and were, at first, on 4AD, but in the early/mid-80s their live shows projected a fierceness that bordered on the otherworldly. Singing in German, a frontwoman of indomitable poise, Huwe shone onstage with the radiance of the impossibly enigmatic.

Yet she was there by a kind of accident.

"In the beginning, you know, I played bass," she says. The Hamburg band, however, duped her one New Year's Eve, inviting her to a Palais Schaumburg gig, only to drop it on her that they were supporting, and she was now the singer. "They gave me no choice! At first, I was embarrassed. I thought: I don't like this. But then we started touring with DAF [see *RC* 516], and I watched how they performed onstage – it was impressive."

Einsturzende Neubauten [see *RC* 557] lived in the same building as Huwe, an arty community. One of them suggested Xmal try London, where 1982 single Incubus Succubus became a Peel and Batcave favourite.

"And when we came," she picks up the story, "supporting the Cocteau Twins, the stage seemed so big that I couldn't see the people down there. Funnily, I felt, oh, I can just do what I want. It had been much more difficult in small clubs. I also found out that

"I NEVER WANTED TO BE A POP STAR. I JUST WANTED TO BE AN ARTIST"

many artists have the same thing: Liz Fraser was afraid to go on and thought she couldn't do it. Others, too. But... you get used to it, and you get into this whole performing thing. Or, I don't know, maybe I was just born for it, ha…"

Initially formed by five women friends (Anja had previously seen The Slits and The Clash when visiting London, and liked Psychedelic Furs, Bauhaus and The Cure), Xmal's rocket launched after those Cocteaus dates. The 4AD albums, *Fetisch* (1983) and the titanic *Tocsin* (1984), made them cult idols, with the pulse-racing gallops of the Banshees tempered by the haughty frost of art-rock.

By '87, things had changed: the *Viva* album was on a distracted Phonogram (with Hugh Cornwell producing the single Matador, and a support slot with The Stranglers at Wembley Arena). Final album, 1989's *Devils,* saw only Anja remaining from the original line-up, along with long-time bassist Wolfgang Ellerbrock.

Upon the release of *Codes*, Anja said she was "haunted by the legend of Xmal Deutschland" for years. Was that really so frustrating? Might it not be perceived as a beautiful echo? Or is it more the case that she craved her own individual identity after the band ended?

"That! I wanted to be *my own*. That's right. We split up after *Devils*, because it was no longer the way I liked to work. My publisher, who

Photos: Jari Hiepiin; Katja Ruge

The Xmal factor: Huwe solo with (left) collaborator Mona Mur

was also looking after Bjork, said, 'Why don't you do a solo career? We'll help you, like we have with Bjork.'

"But I'd seen what happens to people, and I wasn't prepared for that. You see, I never wanted to be a pop star. I just wanted to be an artist, do my work. So, I stopped and went into other things. Film, television..." [*She hosted a German electronica/rave TV show.*]

"I got into Acid House, and Detroit and Chicago techno music, and loved it," she continues. "People in those scenes never knew I'd been in a band, and I didn't tell anyone... for decades! That was good for me: it was just me there. Then at some point, people started buying my paintings. And some of them were Xmal fans and brought me into projects that way. So now I could 'use' where I came from. It was OK for people to know me again."

Does she feel she's made peace with the legacy of Xmal?

"Yes, it's surprising how many people claim we inspired them, either to form a band or just to be creative. I like that. But we were lucky – times are so different now. Cannot be compared. For us, being these 'girls'... At first nobody took us seriously. It was like, can they play? We got more professional over time. Also, when I sang in German, nobody understood, and that was a barrier, too. However, it meant it was easier for me to keep a distance. Distance is a very important word for me. I need a distance if I am on a stage. I cannot communicate otherwise. I need to do my thing up there, and that's it. I understand you're saying that made it mysterious. And it was important, to create an atmosphere. I didn't fully see it then, but looking back, I can. Very occasionally I see old footage, and see myself, and I go, 'Oh... not bad!'"

As women together in the early days, did they have a bond, a mission?

"Yeah, I mean, we were friends, and we didn't care about anyone out there. There was a certain... I wouldn't call it 'feminism', because in our world that was almost a negative word. The women we knew in Hamburg were not like we were… y'know, the haircuts, the clothes, they were... not sexy! Ha! So... it was not really our thing.

But the *power* we had, and the communication... everyone touring with us, they could tell – we were strong! Also, intellectually, we had certain ideas we wanted to bring across, whether via music, design... it worked, for a long time. But then when it started to get successful, a new level of pressure came. Different story. Being with people 24 hours a day, over years, does something to you. You try to get it back to normality, but... whoosh."

Was signing to a major label for third album, *Viva*, that tricky?

"We had to do it – it was the natural step. We were developing, and for Ivo [Watts-Russell, 4AD boss] that wasn't so much what he'd first seen in us, which was the next Wire, I think. Phonogram came in, but again that was trouble because they were telling us: do this, do that, write singles. It was too early..."

Had it drifted too far from the band's anti-establishment, punk-fuelled beginnings?

"Yes. See, as young women, we could have gone a different way. But for myself, I'd decided to go this way, not the normal 'female' way. People said I should have gone to Paris and been a model. Or I could have gone into art younger. But it was important to me to make a statement. You don't have to follow the conservative ways. I don't have kids, I'm not married, I live on my own – I enjoy being free. I work constantly in art, and that's my driving force. I don't miss anything. I'm creative all the time, and *that's* my family – I love it."

A SENSE OF WONDER

On *Codes* she announces, "I don't regret anything I've done."

No regrets at all?

"Not really. There are things I think I shouldn't have done, but there was always a reason for doing them. I reflected; I learned lessons. I stay independent, and always give my best, if it's possible – otherwise I just stay away from things."

As she ponders whether to showcase *Codes* in a live setting, her art and design work continue to pulsate, not least in New York galleries. Her visuals are perhaps energised by her synaesthesia.

"Yes, I have that," she acknowledges. "In my paintings I have lines and colours which for me are melodies and structures. I paint music, hear colours. When I was still in Xmal Deutschland, because I have difficulty with numbers and names, I'd say, 'Can we play the red one? Or the green one?' And people would say, 'Oh God, what is she talking about?' You always have to explain things, but... there's a sense of wonder about it."

Anja Huwe's return is a wonderful thing. It's been a long road to *Codes*, which explodes like fireworks. RC

Codes *is out now on Sacred Bones. The Xmal compilation,* Early Singles 1981-1982, *is also on Sacred Bones.* Gift: The 4AD Years *box set is released this summer.*

HAUTEUR! HAUTEUR!

The Xmal – and ex-Xmal – essentials

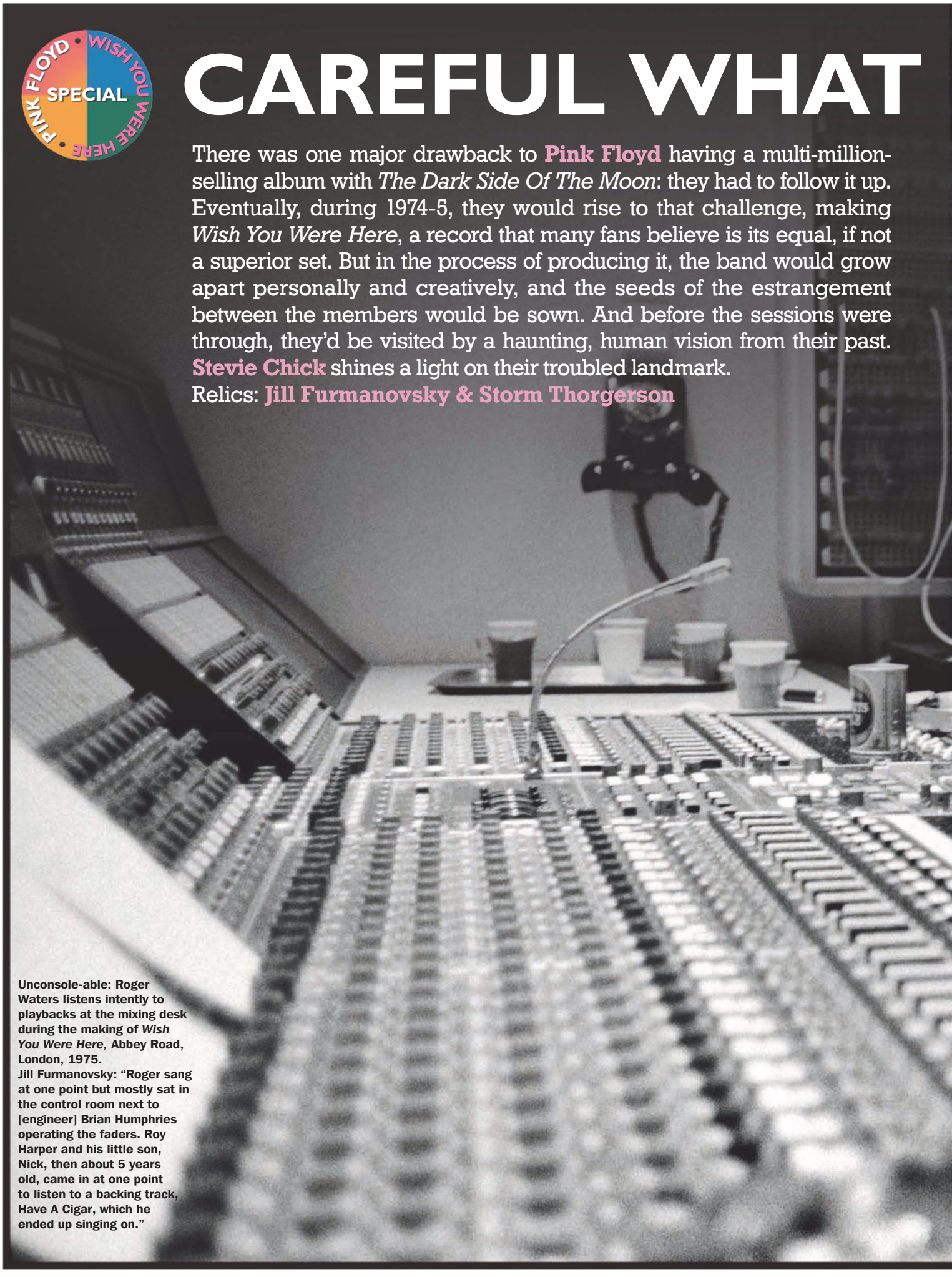
Xmal Deutschland *Fetisch* (4AD, CAD302, LP, UK, 1983) **£5**
Signed by 4AD and stunning Cocteaus audiences, Anja Huwe, Manuela Rickers, Fiona Sangster, Manuela Zwingmann and "token male" Wolfgang Ellerbrock delivered a debut with the sharp focus of Bauhaus or Joy Division.

Xmal Deutschland *Tocsin* (4AD, CAD407, LP, UK, 1984) **£5**
With Mick Glossop producing and Peter Bellendir joining on drums, *Tocsin* was the cool and commanding, touch-tight treat fans had believed was coming. Perhaps their pinnacle.

Xmal Deutschland *Viva* (X-ILE/Phonogram, XMALP1, LP, UK, 1987) **£25**
Less unsettling, equally earnest, but smartly in step with then-topical sounds, *Viva* was a solid bridge led by single Matador, Emily Dickinson's poetry and the brilliant Polarlicht.

Xmal Deutschland *Devils* (Metronome 837-940 1, LP, Germany, 1989) **£30**
Huwe fronted a much-changed line-up on the faltering farewell album, which borders on trying-too-hard stadium-pop. Has its moments, though.

Anja Huwe *Codes* (Sacred Bones SBR331, LP, UK, 2024) **£25**
A comeback so consummate and well-judged that the scriptwriters deserve an ovation. A stunning blend of art rock, electro-industrial and an auteur's hauteur.



CAREFUL WHAT

There was one major drawback to **Pink Floyd** having a multi-million-selling album with *The Dark Side Of The Moon*: they had to follow it up. Eventually, during 1974-5, they would rise to that challenge, making *Wish You Were Here*, a record that many fans believe is its equal, if not a superior set. But in the process of producing it, the band would grow apart personally and creatively, and the seeds of the estrangement between the members would be sown. And before the sessions were through, they'd be visited by a haunting, human vision from their past. **Stevie Chick** shines a light on their troubled landmark.
Relics: **Jill Furmanovsky & Storm Thorgerson**

Unconsole-able: Roger Waters listens intently to playbacks at the mixing desk during the making of *Wish You Were Here*, Abbey Road, London, 1975.
Jill Furmanovsky: "Roger sang at one point but mostly sat in the control room next to [engineer] Brian Humphries operating the faders. Roy Harper and his little son, Nick, then about 5 years old, came in at one point to listen to a backing track, Have A Cigar, which he ended up singing on."

YOU WISH FOR

It was January 1974, and despite having released the best-selling album of their careers less than a year earlier, Pink Floyd were adrift and flailing as they attempted to sculpt a worthy follow-up to their magnum opus, *The Dark Side Of The Moon*.

That album – which would go on to sell over 45 million copies worldwide, and once again re-entered the Billboard 200 in December 2023, enjoying its 985th week on that chart – saw the group swap their previous esoteric concerns for more quotidian (albeit weighty) themes. Earlier records had set the controls of their interstellar overdrives for the heart of the sun; *The Dark Side Of The Moon*, despite its explicitly cosmic title, was their most earthbound statement yet, consumed by anxieties over Time and Money, Death and Insanity.

The music had followed suit, channelling the inchoate visions and experimental power of their earlier music into more recognisable, coherent forms, and for that they'd been rewarded handsomely. But now here they were, in a dismal, windowless rehearsal room in King's Cross for the nth afternoon in a row, trying to repeat that trick – or indeed any trick – again. Day after day, they wandered into the ether, in search of something, the answer to where they should travel next. Day after day, they returned empty-handed, uninspired, beaten.

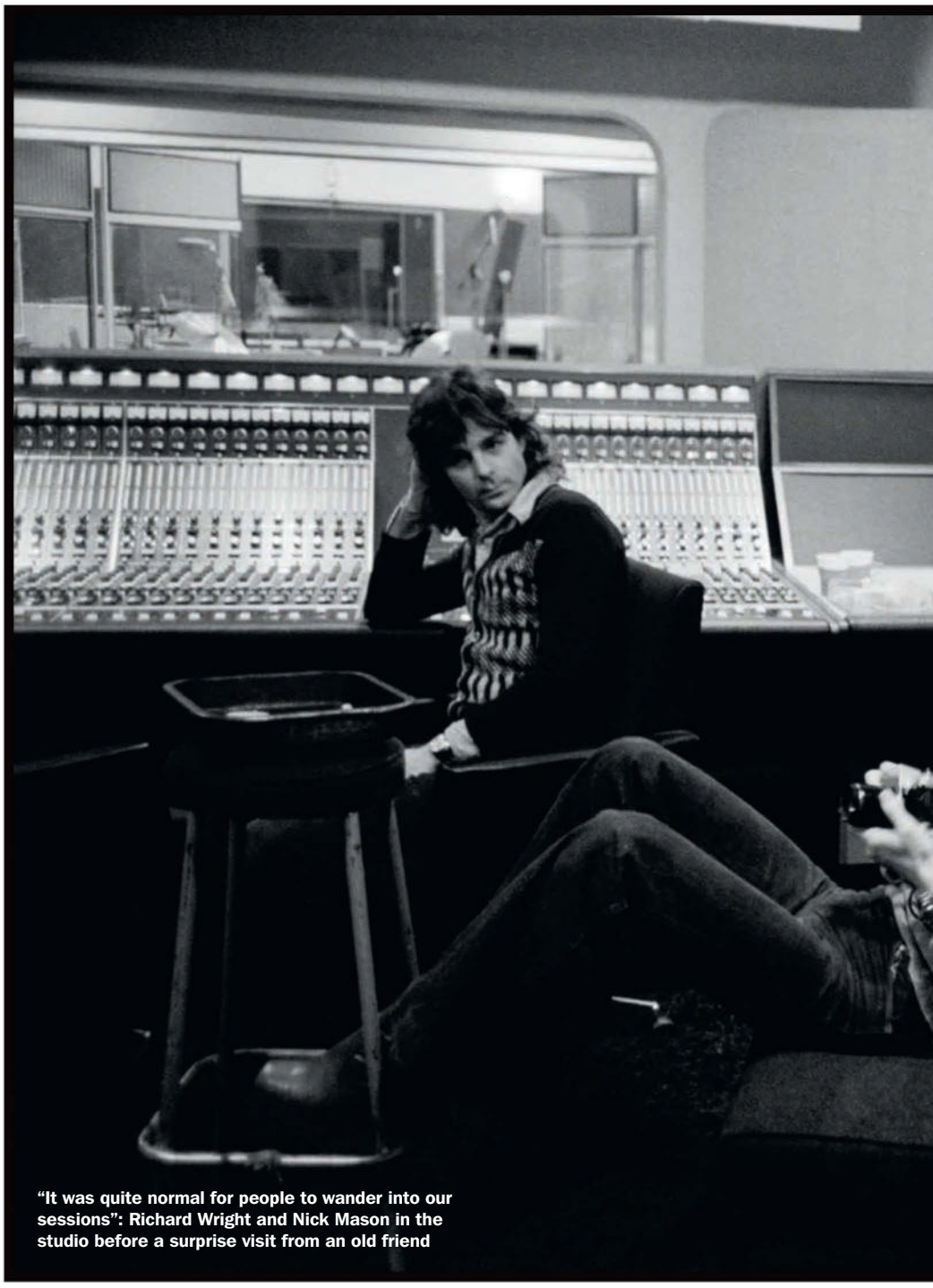
Until things finally changed.

Inspiration arrived on a day like any other in that accursed rehearsal space, at the hands of guitarist David Gilmour. "I don't know where it came from," he said later. "I was just playing an A-minor chord and moved my fingers to the wrong position."

In harmonically unfamiliar territory, he'd idly picked at the strings by his fingers, and happened upon an unearthly four-note figure. He played it again, recognising within those four notes "a haunting, calling sound". His bandmate, Roger Waters, was also in the room, and Gilmour would remember the bassist being "quite taken, very quickly, by its emotional little cry".

Much as it would emerge from amid the wash of proto-ambient synthesisers and fretboard atmospherics on the song it later anchored, this magical four-note figure materialised like a wanderer among the dunes from the numb, grey miasma of those interminable afternoons in King's Cross. It would conjure the mystical, wounded, questing character of Shine On You Crazy Diamond, the epic suite that would bookend this new album, serving as its bruised heart, its very substance. It called to mind no one more than the fallen bandmate its lyrics would commemorate.

The Dark Side Of The Moon had seen the group exit a turbulent adolescence to venture into a no-less-troubled adulthood. But to move forward – to complete that album's sequel, *Wish You Were Here* – the four men of Pink Floyd would have to confront the trauma of the boy they left behind.



"It was quite normal for people to wander into our sessions": Richard Wright and Nick Mason in the studio before a surprise visit from an old friend

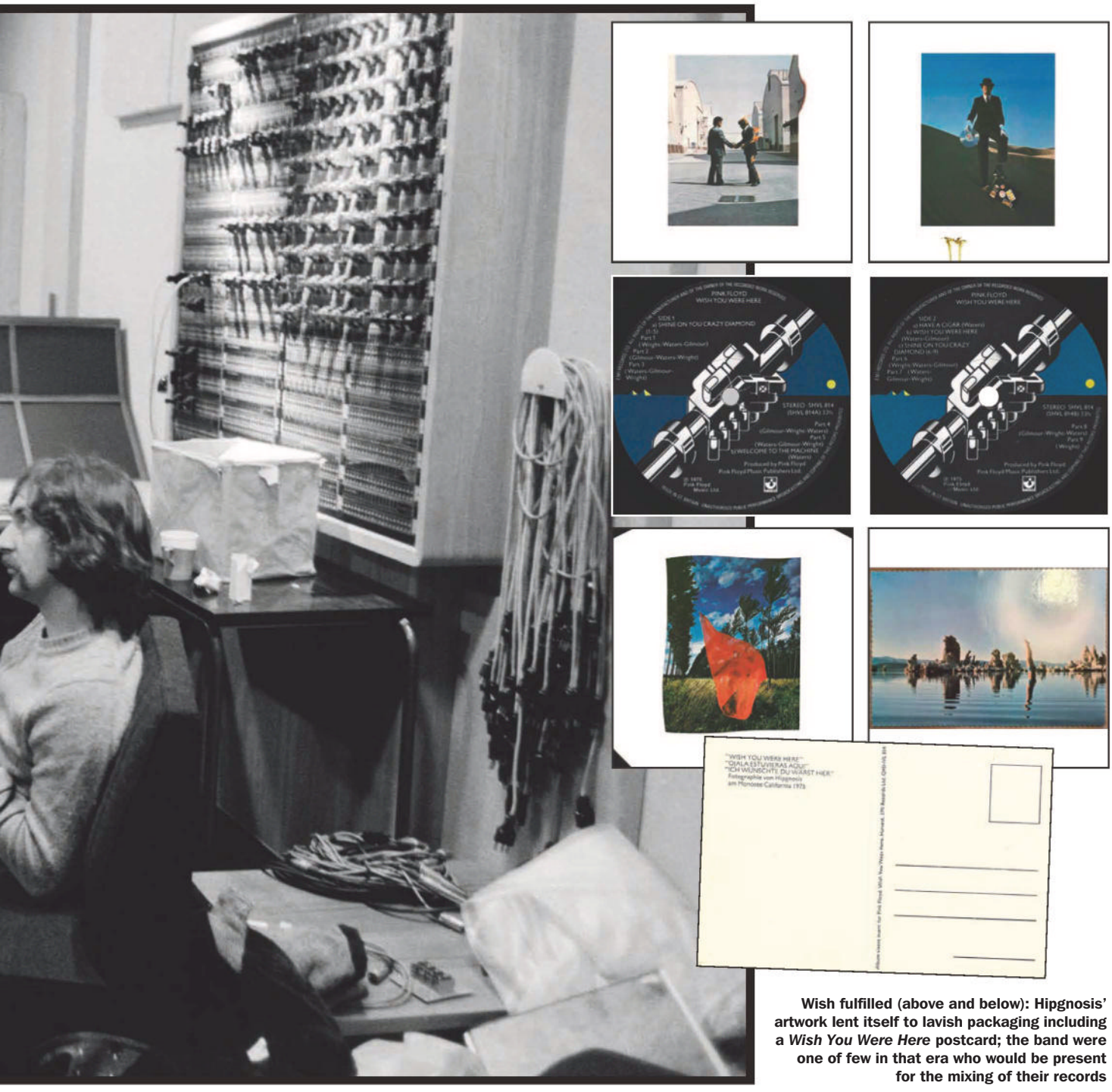
"There are some people who should not do acid for months on end" – Roy Harper

His name was Syd Barrett, and he'd been playing music with the other members of Pink Floyd since 1965, when he joined The Tea Set, an earlier incarnation of the group. Waters, drummer Nick Mason and keyboardist Richard Wright were architecture students; Barrett was studying painting. Like all their generation, they started out rough-housing rhythm & blues, before beginning to develop a voice of their own, a more exploratory vibe. At landmark early happenings at London nightclubs such as UFO and the Roundhouse in 1967, the Pink Floyd (note the later-discarded "the") helped coin psychedelia, fusing noise and pop, formalism and experimentalism, as lightshows and oil projections attempted to recreate the lysergic experiences occurring within many attendees and performers.

Syd was a perhaps reluctant figurehead for that scene: brilliant, unpredictable. He was, said Roger Waters years later, "the key that unlocked the door to rock'n'roll for me". The golden boy; Icarus. But sudden, unexpected pop stardom knocked Syd askew. Copious chemical experimentation caused further, deeper shockwaves, his mental health sacrificed at the altar of LSD.

"There are some people who should not do acid for months on end," says Roy Harper, poet and folk-rock Don Quixote, who briefly shared a manager with Pink Floyd and soon

Photos: Jill Furmanovsky



Wish fulfilled (above and below): Hipgnosis' artwork lent itself to lavish packaging including a *Wish You Were Here* postcard; the band were one of few in that era who would be present for the mixing of their records

developed a deep friendship with the group. "That sort of stuff is OK to do maybe once a month. More than that, you're playing with fire. Syd was an introvert. Maybe he got in with the wrong set of people for his mind. He didn't have the control he should have, to protect what he had. He wasn't careful at all. And he lost the ability to care about himself."

As 1967 wore on, Barrett fell deeper into LSD and, as Mason said, "went off the idea of *Top Of The Pops* and being commercial". As they toured America, he would regularly sabotage shows, playing a single chord throughout a song, detuning his guitar or simply arriving in no state to play.

And then he just stopped arriving at all. The group had expanded to a five-piece by this point, David Gilmour joining as guitarist, in no small part to cover the gaps left by Barrett's emotional or physical absences. In late January 1968, the other members elected not to collect

Jill Furmanovsky: "In 1975 Storm Thorgerson sent me to Abbey Road Studios to photograph Pink Floyd who were recording the follow up to *DSOTM* in Studio 3. It seemed a very laborious process with a lot of hanging around. David Gilmour spent most time in the studio playing his black Strat. In this picture, Rick Wright is on the right listening to the take, Roger is in the middle of the frame, and Brian Humphries, the engineer/producer, is on the left."

"I was just playing an A-minor chord and I moved my fingers to the wrong position": David Gilmour, whose guitar would provide the album with a highly recognisable opening motif

Barrett en route to a gig in Southampton and performed as a four-piece *sans* Syd for the first time. Barrett's condition deteriorated further; the other members announced his exit from the group that April.

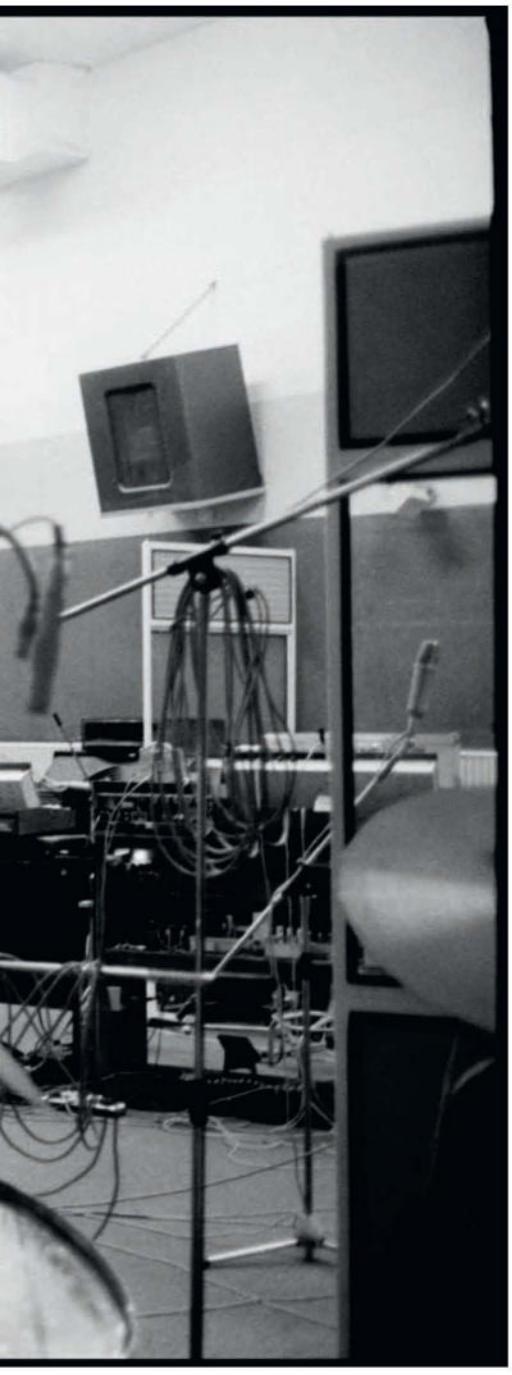
In the divorce, Floyd's management won custody of Barrett, pimping him as a solo artist. But the wonky pop genius that had informed Pink Floyd's early singles and psychedelic vision that had guided Syd's sole album with the group, 1967's *Piper At The Gates Of Dawn*, had evanesced. Barrett began work on his solo debut in May 1968. Five different producers oversaw more than a year of recordings, some featuring Gilmour and Waters, a batch of traumatic sessions that yielded a profoundly oddball record, 1970's *The Madcap Laughs*. Four songs into his first and only solo performance to promote that record, Barrett ditched his guitar and walked offstage. A second album, *Barrett,* arrived that November, featuring Gilmour and Wright; Wright remembered the sessions as "extremely difficult". Barrett did not record again [see *RC* 553].

As Icarus plummeted in flames, his former bandmates charted a whole new trajectory, following the path of their primal psychedelia towards the outer reaches, towards the cosmic, perhaps to escape the pain they'd recently experienced on Terra Firma. Their first album without Barrett, 1968's *A Saucerful Of Secrets*, centred around a titular 12-minute experimental track Waters composed via quasi-architectural diagrams he showed to the rest of the band. Innovation, experimentation and improvisation would govern the albums that followed – *Ummagumma*, *Atom Heart Mother*, *Meddle* – which drew a loyal following that sent the middle album to the top of the UK charts in 1971.

To their fans, Pink Floyd were on a vision-quest. Internally, however, they felt they were "blundering about in the dark". In reaction, Waters assumed the role of "ideas man and motivator", later telling journalist John Harris that he'd dragged the group "kicking and screaming, back from the whimsy that Syd was into – as beautiful as it was – into my concerns, which were more political and philosophical". Waters envisioned an album that was "about life, about feelings, the human condition and things that impinge upon us".

The music that would compose *The Dark Side Of The Moon* began life as *A Piece For Assorted Lunatics*, and was first performed at London's Rainbow Theatre in February 1972 [see *RC* 542]. Numerous songs within the suite were still in embryonic stages, certainly in comparison to how they'd sound on the album released the following March. Still, the press were rapturous, and when Waters played the finished album to his wife Judith for the first time, she wept, which the bassist/vocalist took as "a good sign". Abandoning the space-rock of their previous albums, *The Dark Side Of The Moon* chartered similarly unfamiliar interior space, addressing mortality, mental illness and the

Photos: Jill Furmanovsky; Storm Thorgerson



Richard Wright with time to kill at Abbey Road, capturing the "sense of stasis" and "heavy, fragile mood"

dehumanising grind of the system with sensitivity, and occasional cynicism.

The album became a phenomenon, and for the first time in their careers, Gilmour wryly noted, they were earning more than their road crew. A lot more, in fact. Waters told journalist Andy Gill in 2004 that they had achieved "the goals we set ourselves as kids, becoming rich and famous". Perhaps inevitably, this didn't bring with it happiness or satisfaction. With the money they'd made from *Dark Side*'s success, Wright had bought a house in the country, where he lived with his wife and children. Waters was disgusted, calling Wright a sell-out. Within six months, Waters had bought his own, much bigger house in the country. "I found him to be rather hypocritical," Wright said.

Waters went so far as to describe the group as staying together out of "convenience, despite the big musical, political and philosophical differences that we had in the band. But the differences between us became more apparent." Indeed, Mason told writer Phil Sutcliffe in 1995 that, as soon as Pink Floyd reached this "new plateau" of success, "immediately we suffered for it, through not knowing what to do next. The band disagreements, which never existed before, started then."

Waters viewed this era even more starkly. "*The Dark Side Of The Moon* finished the Pink Floyd off once and for all," he told Chris Salewicz in 1987. "To be that successful is the aim of every group. And once you've cracked it, it's all over."

This was the mindset of Pink Floyd as they began work on what would become *Wish You Were Here*: simmering conflict against a background of resentment. Their teenaged rock'n'roll dreams had come true, but still they were unhappy, their standard brooding discontent now exacerbated by a new tension: "Now what?" Having delivered an opus that pondered the meaning of life, the universe and everything, where could they go next? The four-piece hung suspended, directionless, stymied by the pressure of success, the absence of inspiration, on the edge of falling apart.

"*The Dark Side Of The Moon* finished Pink Floyd off once and for all" – Roger Waters

In lieu of any promising leads to new ideas, Pink Floyd retreated down a blind alley they'd already abandoned years previously. The roots of the *Household Objects* project lay in a musique concrète composition the group performed as part of a suite, *The Man And His Journey*, during their 1969 tour of the same name. The suite combined early or altered versions of songs that would feature on the Floyd albums *More* and *Ummagumma*, alongside non-musical activities, including the sawing of wood, the building of a table and an onstage tea party, complete with boiling kettles. First performed on 14 April 1969, at London's Royal Festival Hall as part of a concert subtitled *The Massed Gadgets Of Auximenes – More Furious Madness From Pink Floyd*, the group considered releasing *The Man And His Journey* as an album, before opting instead to create *Ummagumma*. The piece presaged another eccentric recording, Alan's Psychedelic Breakfast, off 1970's chart-topping *Atom Heart Mother*, which served as a sonic chronicle of roadie Alan Styles' morning routine, including the thrilling sounds of frying rashers and dripping taps.

In search of "a coherent direction" for a follow-up to their first chart-topping album, the group spent much of January 1971 within the familiar environs of Abbey Road studios, pursuing this abstract impulse to illogical conclusions. Abandoning "proper" instruments, they chose instead the titular household objects as their tools. John Leckie, then a lowly Abbey Road tape operator, remembered the Floyd members "making chords up from the tapping of bottles, tearing newspapers to get a rhythm and letting off aerosol cans to get a 'hi-hat' sound". Track titles included Carrot Crunching, Nozee, The Hard Way and Papa Was A Rolling Floyd.

"Like some adult playgroup, we set about breaking light bulbs and stroking wine glasses," Mason wrote, in his 2005 tome *Inside Out: A Personal History Of Pink Floyd*, "and indulged in various forms of waterplay, including stirring bowls of water before pouring them into buckets. We unrolled lengths of adhesive tape, sprayed aerosols, plucked egg slicers and tapped wine bottle tops."

These conceptual hijinks ultimately led the group nowhere, and the experiments were swiftly abandoned. Soon afterwards, they caught the first thread of what would become *The Dark Side Of The Moon.* The found-sound experiments were placed in the drawer like so much cutlery, until, in the aftermath of that album's multi-platinum success, and their bafflement over how to proceed onwards, they returned to this unpromising concept in 1973. Alan Parsons, longtime Floyd confidant and

producer of *DSOTM*, chaperoned a month or so of instrument-free excursionism, as they twanged rubber-bands, chopped wood and swept floors in search of some mystical new sound. Waters was bullish about this endeavour, telling *ZigZag* that "the differentiation between a sound effect and music is all a load of shit", and that "whether you make a sound with a guitar or a water tap is irrelevant".

Perhaps. But again, after a month of wandering in the darkness with only a microphone and some kitchen tool at hand and little to show for it, the project was discarded; Parsons subsequently declined the producer's stool for *Wish You Were Here*. Mason later admitted the detour had been "a delaying tactic". "We found the project was a brilliant device to postpone having to create anything concrete for the foreseeable future, since we could busy ourselves with the mechanics of the sounds rather than the creation of the music."

The following year, the group relocated to the unprepossessing UNIT rehearsal studio on Pentonville Road, near the Scala Cinema. Since demolished to make way for the Kings Cross Thameslink station, the space would serve as home for Pink Floyd as they fell into that interminable holding pattern, waiting for inspiration to strike. Then Gilmour's haunting four-note figure, this profound little constellation of sounds, appeared in January 1974. "We heard it and went, 'That's a really nice phrase,'" Richard Wright remembered. "The wine came out."

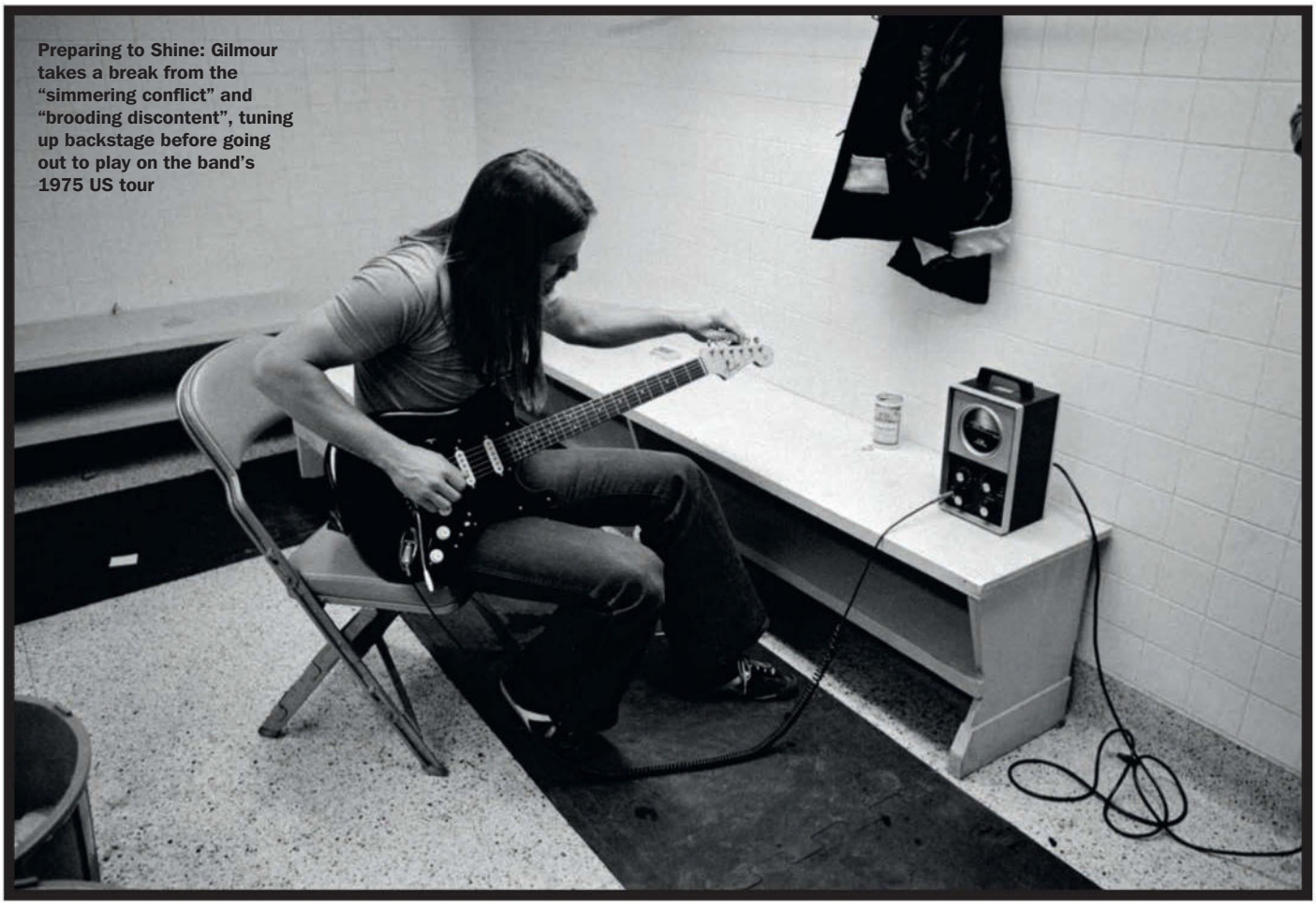
The group set about fleshing this sliver of brilliance into a proper song. It metastasised into a full-blown suite, Gilmour's four-note cry now answered by a keening, bittersweet melody that would run throughout the piece, a descending-then-ascending structure that seemed to channel the haywire, helpless path of its subject. As if reflecting the mood and conditions under which it was created, the piece was long and unhurried, its sense of stasis and metered pace helping establish the heavy, fragile mood. The band members explored and abandoned and returned to its handful of melodies. Richard Wright's banks of organs and synthesiser were the glue holding these passages together. Gilmour's guitar, meanwhile, developed a bluesy, melancholic register that conjured those late nights at UNIT, and also their collective and likely unvoiced sadness over what had happened to Syd, and what had happened to them when what had happened to Syd happened to Syd, and their guilt and regret over what they had and hadn't done about it.

"We heard it and went, 'That's a nice phrase.' The wine came out" – Rick Wright

In the years that followed, Waters seemed occasionally reluctant to confirm that the song was indeed about the group's fallen frontman. He told one journalist, "Shine On is not really about Syd, he's just a symbol for the extremes of absence some people have to indulge in because it's the only way they can cope with how fucking sad it is – modern life – is to withdraw completely." Later, however, interviewed for John Edgington's 2012 documentary *The Story Of* Wish You Were Here, Waters was unequivocal: "There are no generalities in that song – it's not about all the crazy diamonds. It's about Syd." (Gilmour, for his part, told Jim Sullivan of the *Boston Globe* in 1993, "Shine On You Crazy Diamond is specifically about Syd." And as early as 1974, a year before it was released, Wright had asked *Melody Maker*'s Chris Charlesworth, "Did you realise that Shine On You Crazy Diamond is about Syd?")

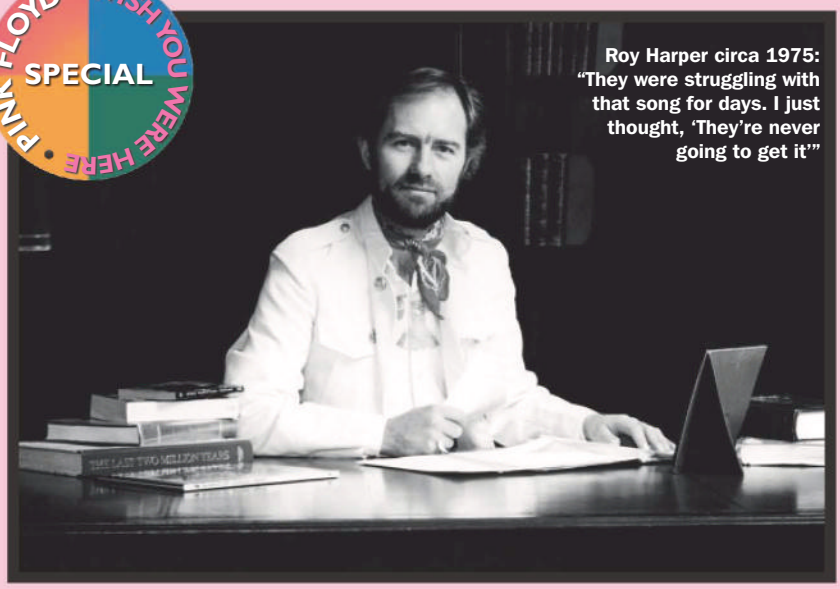
Of *course* it was about Syd. What makes the song still so resonant, 50 years on, is *how* it commemorated Syd, the picture it chose to paint of him, and of their relationship with Syd. Or, should we say, their relationship with the memory of Syd, the ideal of Syd, Syd as a cultural object, as the real Syd himself had beaten such an effective retreat from their lives.

That relationship was complicated. Sure, the Floyd had achieved unimaginable success in the years since Syd's exit, but some of their fans and critics still prized those earliest recordings over Pink Floyd's subsequent output. To them, Syd was an unimpeachable ideal, an artist who, in absentia and never to record another note, could never disappoint them. His former bandmates, however, had been viscerally



Preparing to Shine: Gilmour takes a break from the "simmering conflict" and "brooding discontent", tuning up backstage before going out to play on the band's 1975 US tour

Photos: Getty, Storm Thorgerson



Roy Harper circa 1975: "They were struggling with that song for days. I just thought, 'They're never going to get it'"

'I SAID I'D DO IT FOR A SEAT AT LORD'S – FOR LIFE'

Friend of the Floyd, Roy Harper, on how he came to sing on Have A Cigar

A poet and folk-rock iconoclast who was a friend and kindred spirit to labelmates Pink Floyd early in their careers, Roy Harper spent much of the first half of the 70s recording at Abbey Road studios, just up the hallway from Messrs Waters, Gilmour, Mason and Wright. While the band were struggling with recording *Wish You Were Here*'s Have A Cigar, Harper volunteered his services as guest vocalist, quickly making Roger Waters' sour broadside against an unfeeling and cynical music biz his own. A brilliant artist who evaded pigeonholing throughout his career and was mistreated by his label, Harper understood the lyric better than most…

How did you first cross paths with Pink Floyd?

"We briefly shared management – their first manager, Pete Jenner, was also my manager. I remember going round to Roger's flat in Chelsea some time in 1967 – that was the first time I met them. And I went to see them play at [legendary London psychedelic club/happening] UFO several times. I loved their music, their performance. But Syd, he seemed very 'off'. I think he was probably on drugs. In some ways he was brilliant. But he was kind of an introvert. He was by himself within the band. You didn't have to be a genius to see that – the odd-one-out was Syd. But back then, you expected the singer, the frontman, the focal point, to be separate from the rest of the group. And he definitely was.

"Then I went to see them play the Hampstead Country Club, I think it was. And Syd just didn't turn up. They played anyway, and Roger was trying to assume the role of the leader of the band in Syd's absence. He kept jumping up and down, putting on a show, and the ceiling of the Hampstead Country Club wasn't all that high, and I thought he was going to put his head through it!

To see them without Syd seemed really odd. They came back to the dressing room afterwards and it was the end of the Pink Floyd – they'd decided to retire the group. 'That's it – we're going to break up.' A sad evening. It's laughable now, though, to think of them giving up back then. And then the next time I saw them, Syd was gone, and David was in his place."

You shared the bill with them at the first Hyde Park free festival in 1968…

"I knew them very well by then – I remember playing Nick's drums with him, bashing his cymbals with a timpani stick. There were five members of Pink Floyd that day! I was the compère, after a fashion. The atmosphere was something that was never reached again – that first Hyde Park free festival was the best one, but then it got very commercial, and corporate crap took over."

There was talk you'd collaborate on a rock opera at some point.

"Yes, there was talk of that. But nothing happened. Though I did collaborate with David [Gilmour contributed guitar to Harper's sublime 1975 album *HQ*, which he recorded while Floyd were working on *Wish You Were Here*]. I spent about 10 years at Abbey Road, and so did they, so we ran into each other all the time while we were recording. The Floyd guys had chocolate bars on the mixing desk – it became known there were snacks to be had in their studio. So, whenever I had a break in recording, I'd wander over there, and David and Nick would often wander over to our studio."

It was there that you contributed vocals to Have A Cigar.

"Yes. They were struggling with that song for several days. I thought, 'They're just never going to get it.' They were doing their voices in – after a couple of days they could barely talk, let alone sing. So, I said, 'I'll do it… For a price.' And Roger spun round in his chair and said, 'What's the price?' So, I said, 'A seat at Lord's – for life. Not a membership, just a seat, at the opposite end.' I wanted the far end, the Nursery Road end, because the view from there was unimpeded. Anyway, we all shook on it. I listened to the track, rehearsed with them for a bit, and then the next day I got it on the second take. I knew I couldn't do three takes; it was pitched so high. It took it out of me, and I put everything into it. I really enjoyed doing it. I remember I altered the words and put some modernist wording in there, some 'newspeak'.

"Everybody was really pleased with it, and they suddenly had another song. It became the single off the record. Of course, there was never any seat at Lord's, which I was disappointed by for years, and became something bigger than it should have become. It was just the attitude of their manager, Steve O'Rourke. He wasn't actually a complete arsehole. Almost. But not complete."

You identified with the lyric's depiction of the malign machinations of the music biz?

"Oh, yes. In the music industry, your first experiences are always rip-off experiences. Wherever there's a spare buck, there's a shark. And the artist isn't always prepared to protect themselves. My rock career ended after *HQ*, in 1975. Oh, I continued to make records. But I was disillusioned by the whole rat race. Emotionally, I left it there. It all came to a head after a gig at Knebworth – I just blew up and turned my back on it all. The records I made after that, they were like, 'OK, folks, I'm going "on one", and it's gonna last a lifetime!'"

Did you encounter Syd at the *Wish You Were Here* sessions?

"I don't think I was there that day, but it was a talking point, I remember. Earlier that year, the Roy Harper XI played the Pink Floyd XI at cricket – I have this very amusing image in my mind of Chris Spedding walking to the wicket in jeans and an Elvis hairstyle. Ginger, David's wife, took lots of photos on the day, and when they came back from the developers, Syd was in the background of four of the photos – head shaved, overweight, looking totally different. He'd been there, at the cricket match, but hadn't said hello to anyone. It was so sad. I didn't think he'd ever recover. And he didn't."

'disappointed' by Syd too many times in 1967-68 to place him on any such pedestal, and bristled at constant comparison to Syd's era.

"I know it's very fashionable to like Syd these days," Wright told Charlesworth in 1974, striking the defensive tone Pink Floyd seemed to feel customary then when discussing their ex-frontman, "but I think we've improved immensely since he left. He was a brilliant songwriter, and fantastic on *Piper*, but he was in the wrong state to play any music. He hasn't written anything for years. We don't see much of him now since he left, and we're definitely a different band since his day."

"Most people have an illusion of what they think [Syd] is," Gilmour told Jim Sullivan in 1984. "Unfortunately, they're wrong. He was a close personal friend of mine, who I loved dearly. He's mentally ill. You could talk to him, and he'll talk back to you. But it won't make any sense, what he says."

The tone of these replies to the press was forceful, with a point: the group were seeking to dispel the "myth" of Syd and, in part, to defend their expulsion of Syd from their ranks. He was a genius, yes, they seemed to say; but do you know what it was like, living with him, working with him, watching him destroy himself and fall apart in real time? But within the group there also remained a great guilt over how they'd treated Syd, this act of self-defence and self-preservation that many – and maybe, in some moments, they themselves – interpreted as a gesture of spite, of callousness. "You could argue Syd had been burned by the music business," reasoned Mason, many years later. "But actually, he was probably burned more by us."

Pink Floyd were men of a certain era and upbringing. They lived through the "peace and love" period, helped establish the hippie paradigm, but it's hard to imagine them talking much about their own feelings with each other. Mason said being in the group was "akin to being in a small army unit or prep school, because you can oscillate so easily between love and hate. Jokes, and the way they become teasing and bullying. We can be incredibly spiteful." But these were also incredibly emotional men – or, at least, men dealing with (or creatively avoiding) incredible emotional trauma. Beyond the pain and guilt over what happened to Syd, Waters was negotiating the absence of his father, killed at the Battle Of Anzio in 1944, when Waters was only five months old. That loss would leak into Waters' lyrics and guide the content of his last album with the group, 1983's *The Final Cut*.

"You can oscillate easily between love and hate. We can be incredibly spiteful" – Nick Mason

As Barrett had begun to disintegrate, mentally and emotionally, the group's response had been to collectively "ignore it", Mason said. Six years on, however, this loss was finally coming to the surface, and finding expression in this tender, funereal piece, and its heartfelt lyrics. The feelings towards their fallen leader the group now expressed were protective,

Photo: Jill Furmanovsky

Hands-on approach: Roger Waters (left) with Brian Humphries in the EMI studios at Abbey Road, 1975

sympathetic, sad. They celebrated the promise Barrett held in his youth, and wept over the wreck he'd become, his eyes "like black holes in the sky". They saw him helpless, "caught in the crossfire of childhood and stardom". But while he was the target of "faraway laughter", a protective impulse now swelled within the lyric, seeking to remember him as a "legend", and begging him to once again shine. Here was no simple hero or exemplar; he was piper, painter, prisoner, a magician torn asunder by his own spells. Finally, he was a tragedy, destroyed by powers beyond anyone's control, "blown on the steel breeze". "He was seriously cut up by the winds that were wafting in through those early days of rock'n'roll – he was carved by it," said Waters. "He was out there, he wanted all the answers, he was interested in the short cuts to whatever it is."

Soon after completing the embryonic Shine On…, the group came up with two further song ideas: Raving And Drooling and You've Got To Be Crazy. The former piece,

QUIET STORMS

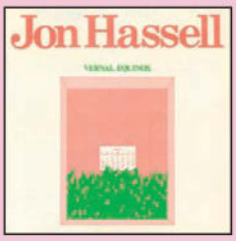
Ten early ambient classics

The textural passages of synthesiser that punctuate Shine On You Crazy Diamond were a high-profile early example of what was later defined as 'ambient' music. Here are 10 further preliminary stages of the evolution of ambient.

Miles Davis
In A Silent Way (1969)

Davis seemed in a state of permanent evolution as the 60s melted into the 70s. Moments before inventing fusion with *Bitches Brew*, Davis and producer Teo Macero assembled this dreamy, star-gazing beauty.

Jon Hassell
Vernal Equinox (1977)



Eno collaborator and, later, pioneer of "fourth world" music, Hassell was a fearless imagineer exploring inner space. This trancelike work hums with activity, like a jungle at twilight, but calm is its dominant mood.

Terry Riley
A Rainbow In Curved Air (1969)

A monumental release, its title track – composed from overdubbed tambourine, harpsichord and goblet drum, replayed at altered speeds – was at once busy and trancelike, and rewarded whatever level of listening was invested.

Laraaji *Ambient 3: Day Of Radiance (1980)*

Discovered by Eno while playing his zither in New York's Washington Square Park, *Day Of Radiance* committed those performances to tape, rejoicing in the space and vibe of Laraaji's inventive approach to the instrument.

Tangerine Dream
Rubycon (1975)

Having conquered space-rock with *Zeit* earlier in the decade, Edgar Froese and his fellow psychonauts pledged allegiance to minimalism with this two-track volume, an exercise in doing very little, but as fascinatingly as possible.

JD Emmanuel
Wizards (1982)

Describing himself as a "time-traveller", Texan synth experimentalist Emmanuel immersed himself in the work of Philip Glass, Terry Riley and Steve Reich before coining a supremely meditative electronic voice of his own.

Ernest Hood
Neighborhoods (1975)

Composed for synthesiser and zither, the unhurried suburban soundscapes of this once-obscure curio from jazz guitarist Hood conjured the magic of endless, unhurried childhood afternoons.

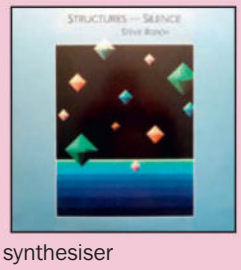
Laurie Spiegel
The Expanding Universe (1980)

"Music isn't verbal or conceptual," wrote composer Spiegel on the sleeve of these dreamy synthesiser treatises, composed during downtime from her dayjob as a graphics programmer at Bell Laboratories.

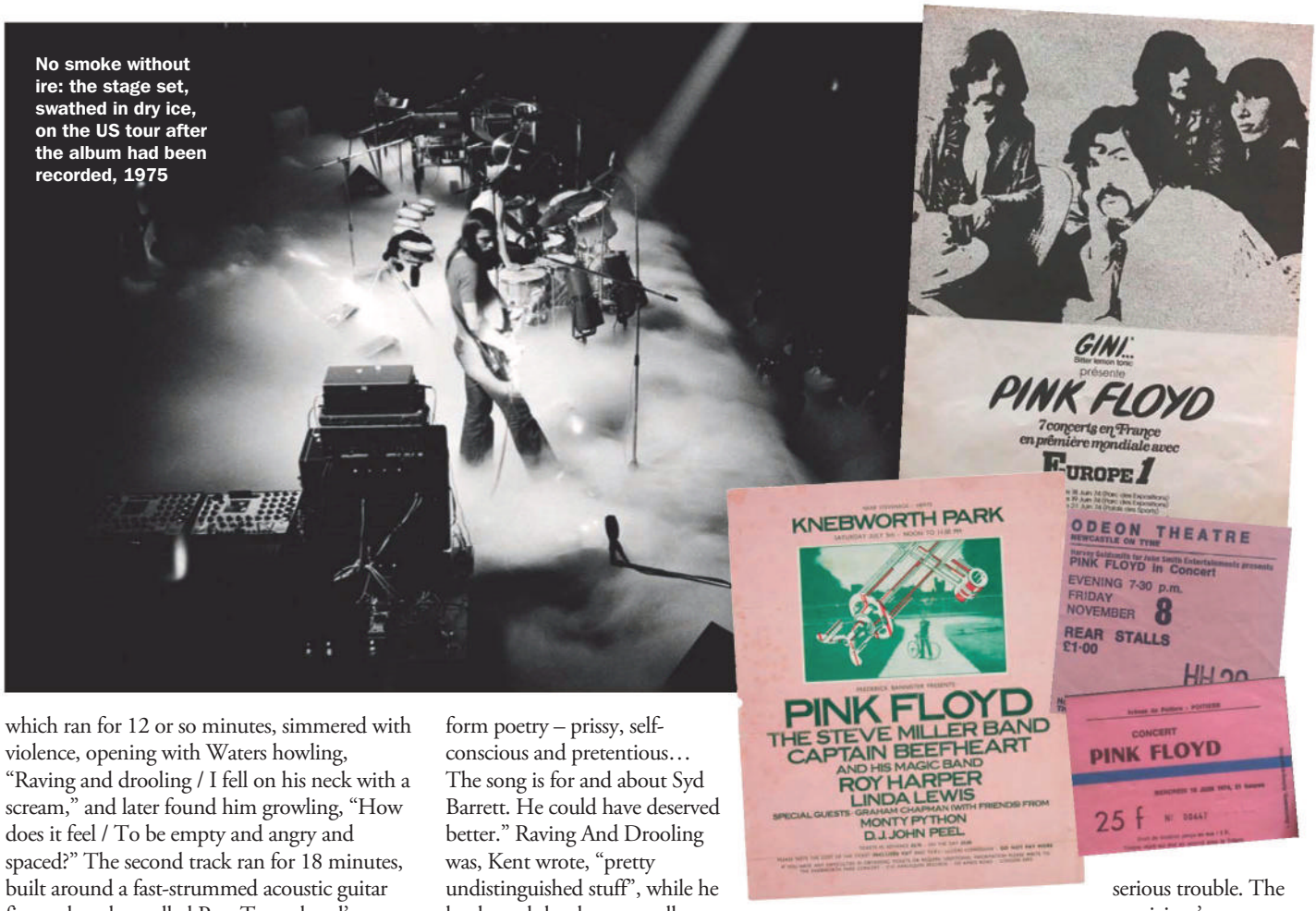
Fripp & Eno
Evening Star (1975)

Eno would coin the genre's name with his later series of 'Ambient' releases, but it was his pioneering work with Crimson godhead Fripp and his electronically manipulated guitars (Frippertronics) that marked his earliest experiments with the sound.

Steve Roach
Structures From Silence (1984)



As the title suggests, new age/trance pioneer Roach's early triumph revelled in the economy of his synthesiser compositions. Still, it's amazing how emotional these exercises in negative sonic space could feel.



No smoke without ire: the stage set, swathed in dry ice, on the US tour after the album had been recorded, 1975

which ran for 12 or so minutes, simmered with violence, opening with Waters howling, "Raving and drooling / I fell on his neck with a scream," and later found him growling, "How does it feel / To be empty and angry and spaced?" The second track ran for 18 minutes, built around a fast-strummed acoustic guitar figure that channelled Pete Townshend's dynamic, iconic thrash from The Who's Pinball Wizard. But where on that song the guitar was a touchpaper waiting to be lit, awaiting catharsis, You've Got To Be Crazy established a sense of stasis, that strum ebbing away to be replaced by more contemplative, almost navel-gazing passages. Gilmour took the lead vocals this time, barking of compromises made, pressures withstood, wounds sustained in the transition to adulthood, in the perpetuation of their musical career. "You gotta keep one eye over your shoulder / Gonna get harder as you get older," he muttered. "You gotta keep drinking / You gotta eat shit." Waters took over vocals for a second section, but the narrator's situation did not improve: "Have a good drown as you go down / All alone / Dragged by the stone."

As they had with the *Dark Side* material, Pink Floyd took their unheard new songs on tour for a road test. A seven-date trip across France saw the group run through *Dark Side* in its entirety, while also debuting Shine On... and Raving And Drooling. In the autumn, they travelled across the UK, adding You've Got To Be Crazy to the setlist. But while the *Dark Side* material had been greeted with acclaim on its debut run, these new songs received the cold shoulder from a crucial corner when the group played Wembley Empire Pool in November. *NME* critic Nick Kent unloaded with both barrels: "The lyrics are not very good," he wrote of Shine On…, "like sixth-form poetry – prissy, self-conscious and pretentious… The song is for and about Syd Barrett. He could have deserved better." Raving And Drooling was, Kent wrote, "pretty undistinguished stuff", while he lambasted the show overall as "utterly morose laziness" and "a pallid excuse for creative music".

So, the mood within the group wasn't great when they entered Abbey Road on Monday 6 January 1975, to begin recording what became *Wish You Were Here*. Sessions would continue until late in the summer, with occasional breaks for tours across the US in April and June. Further ructions soon arose over the content for the new album. Gilmour wanted the band to record all the new material they'd debuted on the tour; Waters, however, wanted to park Raving and Crazy, and further explore the themes of Shine On…. "There were huge arguments over what should be on it," Waters remembered to Andy Gill in 2004. "I had a clear vision of what the album should be."

"His eyes were the same... everything else was different" – David Gilmour on Syd Barrett

Waters had a concept in mind – "absence" – and Raving and Crazy didn't fit. The theme applied to Syd, obviously, but also to the remaining band themselves. Waters said he had to make the album "relate to what was going on there and then – the fact that no one was really looking each other in the eye, and that it was all very mechanical". Later, he'd remark that the album should have been called *Wish We Were Here*, a comment on this absence and distraction within the band. The reasons for this lack of focus within the band weren't hard to divine; they were older now, they had children and other responsibilities. Waters' marriage had just hit the skids; Mason's was in serious trouble. The musicians' punctuality became an issue, and when they were all in the studio together, it was never long before someone succumbed to the siren call of the dartboard, the air-rifle or the squash court.

"We didn't split up, because we were frightened of the great 'out there'," Waters later grumbled, "outside the umbrella of this extraordinarily powerful and valuable trade name, Pink Floyd." Waters' clear desire during these sessions to end the group gave him a lot of power in the game of control over the band. "Avoid confrontation and don't rock the boat" was Mason's chosen tactic. "Because if we did, everything might explode and the band would disappear, which was not what I wanted."

It was Waters' idea to open the album with half of the Shine On… suite, and close it with the other half. Two of the remaining three songs would reflect Waters' growing cynicism over the music industry. Welcome To The Machine was born in the studio, centring around the throb of a VCS3 portable analogue synthesiser and Gilmour's treated vocal, reading Waters' typically dystopian lyrics to establish an impermeable mood of alienation. Have A Cigar added a little humour to the cocktail, its gloomy and unfriendly funk leavened by strychnine vocals from Roy Harper, who was recording his own masterpiece, *HQ*, next door. The title track, an uncharacteristically light moment on a mostly heavy record, was, Gilmour later said, "a very simple country song" that reconnected with the themes of loss and absence that guided the album's grand suite.

The greatness of Shine On… was such that it couldn't help but overshadow the rest of the

Photos: Storm Thorgerson; Jill Furmanovsky

record. The band worked hard to make it as good as it was, negotiating serious technical problems (at least one full take was junked after an indelible echo had somehow become attached to the tracks) and the limitations of Roger Waters' voice. The song was at the edge of the bassist's modest vocal range, and he was unable to sing the lyric in a single take. Indeed, executing the melody taxed his voice so much that he ended up recording each line of the song separately, over and over, until he'd nailed it.

Once all the tracks had been recorded, fate had one final surprise in store for the members of Pink Floyd, a twist that would feel too far-fetched if it had been fiction. The group were one of the few of their generation who took an active role in the mixing of their albums; rather than farm out the chore to the mixing engineer, they liked to sit and advise on the process, and maybe add a final little element at the last moment (it was this sort of attention to detail that prompted them to slip the melody from early Floyd single and Barrett showcase See Emily Play into the fade-out of Shine On…).

As the group worked on the final mix of the album's epic piece, they were joined by a mysterious, obese, shaved-bald figure no one seemed to recognise. "It was quite normal for strangers to wander into our sessions," Wright later remarked. This particular stranger, however, punctuated the process with strikingly unusual behaviour: lurking in the shadows, absolutely silent, and then suddenly standing up and brushing his teeth.

Waters nudged the keyboard player and told him the stranger was Barrett. The shock was palpable for all the members of Pink Floyd, most of whom hadn't seen their absent leader for six years. They were all moved to tears. "His eyes were the same," observed Gilmour. "Everything else was different." As the session wore on, Barrett turned to his erstwhile bandmates and asked, "Right, when do I put the guitar on?" Wright told him, "Sorry, the guitar's all done." Barrett exited the room soon afterwards; Pink Floyd never saw him again.

"It's incredible he picked the very day we were doing a song about him, and we hadn't seen him for years," marvelled Wright, years later. "Coincidence? Karma? Fate? Who knows. But it was very, very powerful."

Wish You Were Here was released 12 September 1975; debuting atop the charts on both sides of the Atlantic, and it was swiftly acclaimed as a masterpiece. The sense of triumph was relatively short-lived, however. The process of making the album had forced the members of the group to acknowledge that they were no longer the democratic unit they'd been conceived as – Roger Waters had wrested creative control of the group amid the disarray of the album's production and would not relinquish those reins until his own exit eight years later. He regarded *Dark Side* as the group's "last willing collaboration" and bemoaned the creative absence of the bandmates he'd arguably bullied away by taking control of the project.

They would continue to enjoy commercial and (to a lesser extent) critical success on some of the albums that followed – *Animals*, *The Wall* – but these would prove largely joyless experiences for the musicians who recorded them. "I went through long periods when I wouldn't talk to anybody," Waters acknowledged to the *LA Times*' Richard Cromelin in 1992. "I may have been a little hard on people sometimes in the past. I still don't suffer fools gladly. I'm not a big softy."

Indeed. The other members of Pink Floyd would ruminate upon the bruising experience of making *Wish You Were Here* for years to come. "It was a struggle," admitted Mason. "It was a pretty confusing and empty time," added Gilmour. "But I, for one, would have to say that it's my favourite album."

After living the rest of his life in obscurity and never again troubling a recording studio, Barrett passed away on 7 July 2006 of pancreatic cancer, aged 60. No members of Pink Floyd attended his cremation, though the loss was surely keenly felt by all four surviving members. Gilmour later confessed his regret over observing Syd's family's wishes not to impinge on the one-time rock star's reclusive life in Cambridge, where he lived in his mother's house.

"I should have gone down there, knocked on his door and said, 'Hey, let's go for a pint," Gilmour said in 2017. "Because we were friends. I can't see that seeing an old friend would have done any damage." RC

See www.sydbarrettfilm.com for information about the documentary,* Have You Got It Yet? The Story of Syd Barrett And Pink Floyd. Animals 2018 Remix – Dolby Atmos *is out on Blu-Ray and compatible digital platforms on 17 May. Collector's Edition of* The Dark Side Of The Moon *is on crystal clear vinyl. See p43 for Pink Floyd back issue offer. Discography overleaf ➤

PINK FLOYD PRINT OFFER!

Exclusive to *Record Collector* readers

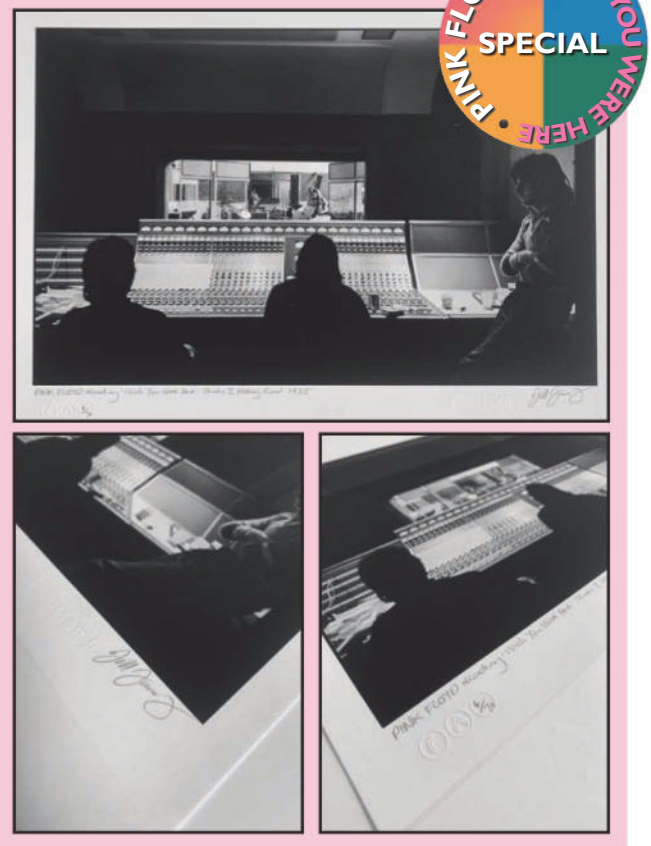
Our good friends at Rockarchive.com are offering Record Collector readers the exclusive chance to buy a print of the Pink Floyd image used on this month's cover at a special discount price.

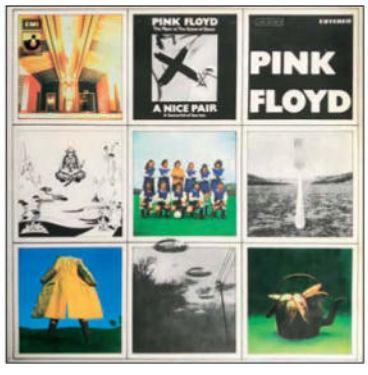
The image was shot by Jill Furmanovsky in 1975 whilst the band recorded *Wish You Were Here* in Studio 2 at Abbey Road Studios. Each fine art print is from a limited edition of 50 and will be signed, numbered and embossed.

The first 25 buyers can purchase the A3 size (12x17") signed print at the special discount price of just £125 (excluding VAT & P&P) for a limited period, after which time the print will revert to its usual price of £350.

The print can be purchased from Rockarchive.com using the following link:

https://www.rockarchive.com/prints/p/pink-floyd-recpf035jf





PINK FLOYD: HERE AND THERE

UK Discography and Worldwide Rarities 1974-75

By "Not Now" John Coleman

1974-1975 was pivotal for Pink Floyd; as their popularity soared, the band's fan base grew globally. This included South and Central America: with a slew of reissues of their first two LPs as the new-fan friendly A Nice Pair *2LP set. Normally shy of releasing singles, this period also saw numerous 7" issues in territories spanning the world: from Greece and Japan to New Zealand and Angola. Then came* Wish You Were Here*, of which there are currently more than 900 different versions for collectors to choose from. Here, we consider some fascinating and highly desirable items.*

ALBUMS

74 Harvest SHVL 781 **ATOM HEART MOTHER** (LP, 3rd pressing, EMI logo, 'EMI Records Ltd' label text, gatefold sleeve) **£40**

74 Harvest SHVL 781 **ATOM HEART MOTHER** (LP, 4th pressing, boxed EMI logo, 'EMI Records Ltd' text, gatefold sleeve) **£20**

74 Harvest Q4SHVL 781 **ATOM HEART MOTHER** (LP, quadraphonic, 1st issue with 'quadrophonic' logo on gatefold sleeve) **£80**

74 Harvest Q4 SHVL 781 **ATOM HEART MOTHER** (LP, quadraphonic, 2nd issue without 'quadrophonic' logo on front sleeve, logo is inside, gatefold) **£40**

74 Harvest SHDW 403 **A NICE PAIR** (2LP, gatefold sleeve with 2 inner sleeves, early copies with 'Mr Phang' dentist cover) **£40**

74 Harvest SHDW 403 **A NICE PAIR** (2LP, gatefold sleeve with 2 inner sleeves, later pressing with 'Monk' cover) **£35**

74 EMI 8X2-EXE 1013 **A NICE PAIR** (8-Track Cartridge 'Double Executive Series', insert) **£25**

74 EMI TC2-EXE 1013 **A NICE PAIR** (Cassette, 'Double Executive Series', insert, blue cover, black wording) **£15**

75 Harvest SHDW 403 **A NICE PAIR** (2LP, gatefold sleeve with 2 inner sleeves, third pressing with 'Monk' cover and 'The Gramophone Company' in perimeter text of the labels) **£35**

75 Harvest SHDW 403 **A NICE PAIR** (2LP, gatefold sleeve with 2 inner sleeves, fourth pressing with 'Monk' cover and ''EMI Records Ltd.' in perimeter text of the labels) .. **£25**

75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, inner sleeve with 3 cut corners, postcard and black cellophane wraparound with sticker, sealed) ..... **£500+**

75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, inner sleeve with 3 cut corners, postcard and black cellophane wraparound with sticker, unsealed) ..... **£150+**

75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, inner sleeve with 3 cut corners, postcard, no black cellophane) ..... **£60+**

75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, inner sleeve with 3 cut corners, no postcard or black cellophane) **£35**

75 Harvest TC-SHVL 814 **WISH YOU WERE HERE** (Cassette, first issue black shell with paper labels, black/gold insert) **£15**

75 Harvest 8X-SHVL 814 **WISH YOU WERE HERE** (8-track cartridge, black shell, black/gold labels) **£35**

WISH YOU WERE HERE – LATER ISSUE UK ALBUMS

76 Harvest Q4SHVL 814 **WISH YOU WERE HERE** (LP, UK, quadraphonic, with inner sleeve) **£75**

76 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, UK, 2nd UK issue, black shrink wrap with sticker, inner, postcard) **£25**

79 Harvest SHVLP 814 **WISH YOU WERE HERE** (LP, UK, picture disc, p/s and black shrink wrap with handshake logo sticker, available in *The First XI* box set, 1000 only) **£110**

84 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, UK, audiophile edition, Nimbus supercut sold through *Hi-Fi Today* magazine) ..... **£900+**

84 Harvest TC-SHVL 814 **WISH YOU WERE HERE** (LP, UK, cassette, black insert, clear case with black labels) **£8**

84 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, UK, 3rd UK issue, black shrink wrap with sticker, inner, postcard) **£25**

97 EMI EMD 1115 **WISH YOU WERE HERE** (LP, UK, '97 vinyl collection' reissue, 'magnifying glass' cover, back catalogue print insert, gatefold sleeve) **£35**

11 EMI 50999 029435 2 7 **WISH YOU WERE HERE (IMMERSION EDITION BOX SET)** (2CD, 2DVD, 1BD, booklets, marbles, scarf, postcards, ephemera) **£60**

11 EMI 029 8801 **WISH YOU WERE HERE** (LP, UK, reissue, poster and postcard) **£20**

16 EMI PFRLP9 **WISH YOU WERE HERE** (LP, UK, 180g remaster, poster and postcard) **£20**

SINGLES: WORLDWIDE

74 Harvest HARG 1522 **See Emily Play/The Scarecrow** (7", Greece, Harvest label reissue, Greek and English text on rim, stereo, generic sleeve) **£20**

74 Stateside 8E 006 05368 **Money/Any Colour You Like** (7", Angola, silver and black Stateside labels, stereo, p/s) **£150**

75 Capitol/Starline 6256 **Money/Any Colour You Like** (7", Canada, Capitol 'Starline' reissue, stereo, generic sleeve) **£18**

75 Capitol/Starline 6256 **Money/Any Colour You Like** (7", US, Capitol 'Starline' reissue, olive label, stereo, generic sleeve) **£10**

75 Harvest 3609 **Money/Any Colour You Like** (7", US, Harvest reissue, green label stereo, generic sleeve) **£15**

74 Harvest 3832 **Us And Them/Time** (7", US, Harvest green label, inc. intro timings, stereo, generic sleeve) **£20**

74 Harvest 3832 **Time/Us And Them** (7", Canada, green label, A&B sides reversed, intro timings, stereo) **£20**

74 Harvest HARG 1521 **Arnold Layne/Candy And A Current Bun** (7", Greece, Harvest label reissue, Greek and English text on rim, mis-spelling 'Current', stereo, generic sleeve) **£25**

74 Harvest JB Har 600.169 **Time/Breathe** (7", France, jukebox promo, white Harvest label, 4 versions: either JB or additional DP, FD or RS on label, stereo, generic 'Special Juke Box' die-cut sleeve) **£25**

75 Harvest JB Har 600.190 **Have a Cigar/Shine On You Crazy Diamond (Part One)** (7", France, jukebox promo, white Harvest label, stereo, generic promo sleeve) **£18**

75 Harvest/Columbia 3-10248 **Have a Cigar/Welcome To The Machine** (7", Belgium, stereo, unique p/s, stereo) **£60**

75 CBS SSC.1413 **Have a Cigar/Welcome To The Machine** (7", South Africa, orange CBS label) **£50**

75 Columbia 3-10248 **Have a Cigar (Stereo)/Have A Cigar (Mono)** (7", US, promo, 'Demonstration Not For Sale' on label) **£20**

75 CBS/Sony SOPB 347 **Have a Cigar/Welcome To The Machine** (7", Japan, promo, white CBS label with black text, p/s) **£80**

75 CBS/Sony SOPB 347 **Have a Cigar/Welcome To The Machine** (7", Japan, orange CBS label, p/s) **£60**

75 Columbia 3-10248 **Have a Cigar/Welcome To The Machine** (7", Canada, generic sleeve) **£20**

75 CBS BA 461647 **Have a Cigar/Welcome To The Machine** (7", New Zealand, orange CBS label, generic sleeve) **£150**

75 CBS BA 222183 **Have a Cigar/Welcome To The Machine** (7", Australia, orange CBS label, generic sleeve) **£30**

95 Carrollton ZSS 1431 **Us And Them/Wish You Were Here** (7", US, w/l test pressing, for withdrawn Columbia label single from P.U.L.S.E concert) **£300**

A BIZARRE COLLECTION OF ANTIQUES AND CURIOS

74 Harvest EMS-80320 **ATOM HEART MOTHER** (LP, Japan, reissue, 6-page b/w insert with lyric sheets, orange label with red EMI lettering, obi strip, gatefold sleeve)..... **£40**
74 Harvest 1C 062-04 550Q **ATOM HEART MOTHER** (LP, Germany, quadraphonic, green and yellow Harvest labels) **£50**
74 Odeon XMOFB 454 **ATOM HEART MOTHER** (LP, Brazil, Odeon yellow 'sunspots' labels, gatefold sleeve)..... **£35**
74 Odeon/Harvest EOZ-80008 **ATOM HEART MOTHER** (LP, Japan, quadraphonic, orange '4 Channel RM Sound' obi, 6-page booklet, Japanese language quadraphonic info sheet, gatefold sleeve) **£45**
74 Odeon/Harvest EMS-80320 **ATOM HEART MOTHER** (LP, Japan, promo, black and white EMI label, 6-page b/w booklet, red, white and black obi strip, gatefold sleeve) **£170**
74 Odeon/Harvest EMS-80320 **ATOM HEART MOTHER** (LP, Japan, promo, black and white EMI label, 6-page b/w booklet, red, white and black obi strip, gatefold sleeve) **£170**
74 Harvest 1J148-50 203-4 **A NICE PAIR** (2LP, Spanish pressing with alternate cover, 'Made In Spain EMI – Odeon' on top rim) **£25**
74 Harvest LSHAR-75003/4 **A NICE PAIR** (2LP, Yugoslavia pressing with alternate cover, 'Manufactured Under Licence By Jugoton In Yugoslavia' on top rim) **£18**
74 Harvest 8034/8035 **UN AGRADABLE PAR (A NICE PAIR)** (2LP, Argentina pressing, 'Mr Phang' dentist cover, LP title and tracklisting in Spanish, green and yellow labels, glossy gatefold sleeve)..... **£30**
74 Harvest 8377/8378 **UN AGRADABLE PAR (A NICE PAIR)** (2LP, Argentina promo, title/tracklisting in Spanish, blue and white Harvest labels with yellow promo stamp, some presented in 'Disco Para Promocion' die-cut sleeves) **£100**
74 Capitol SLEMB-508 **A NICE PAIR** (2-LP, 1st issue, Mexico pressing with 'Convivencia Sagrada' series sticker on cover, unique inners depicting history of the band, green Capitol labels, gatefold sleeve)..... **£50**
74 EMI SHDW 403 **A NICE PAIR)** (2LP, Nicaragua issue, 'Monk' cover, red and brown EMI labels with 'Sonido Industrial S.A.', gatefold sleeve) **£80**
74 EMI SHSP 4031/4032 **A NICE PAIR** (2LP, Nicaragua issue, 'Monk' cover, white and pink EMI labels with 'Sonido Industrial S.A.', gatefold sleeve) **£80**
75 Odeon SURL 21.537 **UN AGRADABLE PAR (A NICE PAIR)** (2LP, Uruguay issue, 'Mr Phang' dentist cover, sky blue Odeon labels with black lettering, 'Made In Uruguay', gatefold sleeve)..... **£30**
75 EMI Q4 SLDC 42006 **MADRE CORAZON DE ATOMO (ATOM HEART MOTHER)** (LP, Chile, quadraphonic, 'The Gramophone Co Ltd' label text, orange label with red EMI lettering, gatefold sleeve)..... **£45**
75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, UK, w/l test pressing, A1/B1 matrix no., plain white sleeve, without/with Harvest Records letter) ..... **£900+/£1000+**
75 Columbia PC 33453 **WISH YOU WERE HERE** (LP, US promo, blue shrink wrap, title sticker, DJ time strip in back, gold promo sticker on cover under blue shrink wrap,postcard, inner) **£150**
75 Columbia PC 33453 **WISH YOU WERE HERE** (LP, US promo, standard sleeve, 'Demonstration Not For Sale' sticker on back sleeve, DJ time strip on bottom of sleeve, white Columbia labels with black writing)..... **£90**
75 Columbia PCQ 33453 **WISH YOU WERE HERE** (LP, US, Quadraphonic, black and blue Columbia labels, inner, postcard) **£80**
75 Columbia CBS – 230.001 **WISH YOU WERE HERE** (LP, Brazil issue, round title printed on cover, orange CBS label, inner) **£30**
75 CBS/Sony APP-1088 **WISH YOU WERE HERE** (LP, Philippines issue, unique sleeve with round title cover, lighter orange CBS label, inner) **£35**
75 CBS S ASF 1861 **WISH YOU WERE HERE** (LP, South Africa issue, gatefold sleeve incorporating outer black shrink wrap design, black and blue labels or CBS 'Sunburst' labels, inner)... **£25**
75 Harvest SHVL 814 **WISH YOU WERE HERE** (LP, India issue, laminated sleeve, 'The Gramophone Company of India' also on Green and yellow Harvest labels, inner) **£30**
75 Discos/CBS LP-20068 **WISH YOU WERE HERE** (LP, Bolivia issue, gatefold sleeve incorporating outer black shrink wrap design, Discos/CBS sunburst labels, titles in Spanish and English) **£150**
75 Discos CBS 119.507 **WISH YOU WERE HERE** (LP, Argentina issue, gatefold sleeve incorporating outer black shrink wrap design, Discos/CBS orange labels, titles in Spanish and English, inner..... **£50**
75 CBS/Sony SOPO 100 **WISH YOU WERE HERE** (LP, Japan, 1st issue, dark blue shrink wrap with sticker, postcard, 6-panel fold out poster, inner)..... **£120**
75 CBS/Sony SKPE-43 **WISH YOU WERE HERE** (LP, Japan, 1st issue Cassette, light gold insert, cream shell with orange labels out poster, inner) **£70**
75 CBS/Sony SOPO 100 **WISH YOU WERE HERE** (LP, Japan, 2nd issue, no shrink wrap, obi strip, postcard, 6-panel fold out poster, inner) **£40**
75 CBS SE 8385 **WISH YOU WERE HERE** (LP, Peru issue, orange CBS labels) **£100**
75 CBS 80955 **WISH YOU WERE HERE** (LP, Israel, picture disc, inc. light brown cover)..... **£60**
76 EMI TTE 6000-2 **WISH YOU WERE HERE** (LP, UK, 2-sided R.P.D.D. w/l test pressing, supplied in EMI Records Ltd Inner with plain white sleeve, black text on label)..... **£150**
70s EMI Central Research **WISH YOU WERE HERE** (LP, EMI Central Research Labs w/l test pressing, Side 1 has different mixes of Wish You Were Here and Welcome To The Machine; Side 2 has Let Me Roll It by Wings)..... **£200**
77 CBS 14538 **WISH YOU WERE HERE** (LP, Colombia issue blue vinyl, CBS sunburst labels, unique blue cover with round handshake album logo) **£80**
77 Harvest/EMI 064-96 918 **WISH YOU WERE HERE** (LP, German issue blue vinyl, hype printed circle 'Farbige pressung – Limitierte Auflage' on top right corner, black/blue labels, 'Made In Germany' on label top rim) **£60**
77 Harvest 5C 062-96918 **WISH YOU WERE HERE** (LP, Netherlands issue, blue translucent vinyl, 'Made In Holland' on label bottom rim, inner)..... **£60**
80 CBS/Sony 30AP 1875 **WISH YOU WERE HERE** (LP, Japan issue, Master Sound HM Half-Speed Master, silver/black/red obi, poster, inner)..... **£350**
80 CBS/Columbia HC 33453 **WISH YOU WERE HERE** (LP, US, Master Sound HM Half-Speed Master, red Columbia labels, insert, inner)..... **£60**
80 CBS APH(C) 5000 **WISH YOU WERE HERE** (LP, Canada, Master Sound HM Half-Speed Master, red Columbia labels, insert, inner)..... **£80**
86 Harvest 93.085 **WISH YOU WERE HERE** (LP, Spain, promo LP with unique white EMI/Sonic, SA sleeve, promo stamped black and blue Harvest label) **£180**
11 RTI **WISH YOU WERE HERE** (LP, US w/l test pressing for 2011 issue 180g remaster, plain white cover with cat no printed in top right corner) **£180**
16 Pink Floyd Records PFRLP9 **WISH YOU WERE HERE** (LP, US w/l test pressing for 2016 issue 180g remaster, stickered label, plain white cover..... **£160**
16 Pink Floyd Records PFRLP9 **WISH YOU WERE HERE** (LP, US 180g remaster, black shrink wrap, hype-sticker, postcard, inner) **£20**

From The Vaults

Reissues, remasters and compilations

The Second Time Around

Soul colossus Luther Vandross' long-deleted first two group albums reappear after 47 years in the wilderness. *By Charles Waring*

Luther

Luther

★★★★

Legacy Recordings 19658880951 (CD, LP)

This Close To You

★★★★★

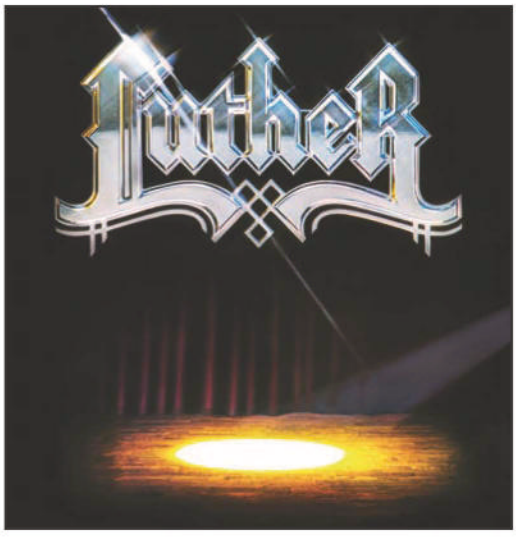
Legacy Recordings 19658885851 (CD, LP)

With his exquisitely creamy croon and sublime vocal elegance, Luther Vandross quickly grew into a colossus of smooth soul music after Never Too Much, his 1981 debut single for Epic Records, topped the US R&B charts and set his career in motion. But for unknown reasons, having found success, Vandross sought to erase an early but significant chapter in his career by buying the master tapes from Atlantic Records to two late-70s albums he recorded while leading a vocal quintet called Luther. Despite pleas from fans over the years to reissue both records, Vandross – perhaps dissatisfied by his earlier musical endeavors, though we'll never really know for sure – refused to release them, and they've remained locked in the vaults ever since. Now, almost 20 years after the singer's death, thanks to an agreement between Vandross' estate and Legacy Recordings, both albums (1976's *Luther* and 77's *This Close To You*) have officially been set free. They are releases that inveterate Vandross fans will celebrate wildly.

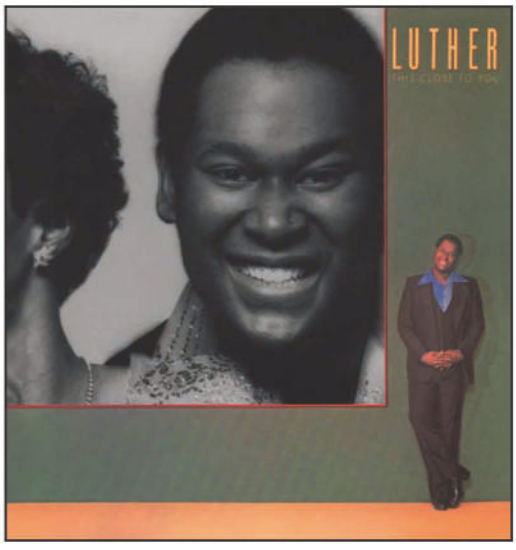
The event that proved catalytic and helped to propel Vandross' early career occurred in August 1974, when he was 23. That was when serendipity brought him into the orbit of David Bowie, whom he met in Philadelphia's Sigma Sound recording studio. The soon-to-be-dubbed "Thin White Duke" was working on a new album – later released as *Young Americans* – when the then-unknown Vandross popped in to see an old friend. "I was visiting my schoolmate (guitarist) Carlos Alomar in the studio," Vandross remembered. "David overheard me singing a vocal idea of mine and immediately put me on the microphone."

The "vocal idea" became the infectious melodic hook to Young Americans, the hit single that crystallized Bowie's famed "plastic soul" era. Vandross impressed Bowie, who immediately hired him along with his two longtime singing partners, school friend G. Diane Sumler and Anthony Hinton, who performed together under the collective name "Luther". More significantly, Bowie rejigged one of the group's tunes – Funky Music (Is A Part Of Me) – to create Fascination, which ended up being a key number on *Young Americans*.

Vandross' association with Bowie was a career-changing one. Initially, it led to more session work but eventually took him and his self-named group to Cotillion Records, a soul-oriented imprint of Atlantic Records. By then, Vandross had expanded Luther into a quintet with the addition of two additional female singers, Christine Wilshire and Theresa V. Reed.



His association with Bowie was career-changing



Their self-titled first album, which featured the guitar of Vandross' buddy Carlos Alomar, proved an impressive debut, though its heavy-metal-style front cover with gothic typography was a tad unsettling, seemingly at odds with the smooth soul sounds housed within. Even at this early juncture in his career, Vandross – who wrote and produced all the tracks – seemed abundantly gifted. It's easy to see why Bowie coveted Funky Music (Is A Part Of Me) but the album contained other gems, ranging from the infectious disco burner It's Good For The Soul (a Top 30 US R&B hit) to the achingly beautiful ballad The Second Time Around, enhanced by ex-Motown staffer Paul Riser's lush orchestral arrangements.

Riser's luminous string writing added an epic quality to Luther's second album, 1977's *This Close To You*, which featured sterling contributions from Big Apple session stars Nile Rodgers, Rick Marotta, Cornell Dupree, and Dennis Davis. With its blend of aching, aria-like ballads and throbbing, Philly-style dance material, the album proved a template for what Vandross did later when his solo career took flight in the early 80s.

For the Vandross cognoscenti, *This Close To You* is as good an album as any he recorded during his purple period in the 80s. It possesses a much darker introspective tone than the group's debut – a quality that even extended to its angst-ridden uptempo tracks, Don't Be A Fool and Jealousy Is In Me. But it's the collection's ballads that impress the most. This Is For Real, Don't Take The Time, and Come Back To Love are all exquisitely earnest meditations on heartbreak, betrayal, and romantic rejection, which became abiding themes in Vandross' work.

Both albums are remastered and bolstered with two bonus instrumental versions apiece, allowing us to appreciate the group's gorgeously blended vocal harmonies. More significantly, *This Close To You* includes a previously unissued outtake, Can't Get Enough Good Loving, a funky and energetic track that eventually runs out of steam, which, presumably, is why it failed to make the finished album. On the downside, the absence of Luther's Yuletide-themed double A-sided 1976 single, At Christmas Time/May Christmas Bring You Happiness scuppers the chance to bring together all the group's extant recordings. But ultimately, that is just a minor grumble.

Despite yielding three charting singles between them, Luther's two albums sold poorly. After Cotillion dropped them, the group dissolved but Vandross kept his name in the spotlight via noteworthy cameos on hits by Chic, Gregg Diamond Bionic Boogie, Change, and Quincy Jones. Shortly afterward, when his solo career skyrocketed, he never looked back. Sadly, he never seemed to give *Luther* and *This Close To You* a second thought, and what was worse, prevented everyone else from hearing them. Now, though, these two fantastic albums are back with us. The wait has been painfully long, but their reissue restores a lost crucial chapter in Vandross' history.

Deep Purple: the bell boy would not be getting a good review on Trip Advisor

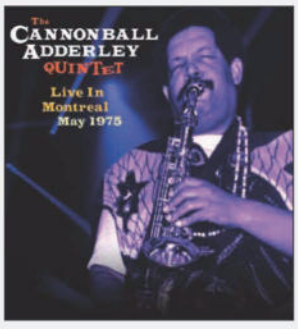
Back to mononym: Luther Vandross (second from left) alongside the vocal quintet that took his name

JAZZ COLLECTOR

By Charles Waring

The undisputed doyen of West Coast jazz drummers, **SHELLY MANNE** (1920-1984) enjoyed a long and illustrious career that saw him play with everyone from bebop legend Charlie Parker to avant-rock deity Frank Zappa. ***Jazz from the Pacific Northwest*** (★★★★ **Reel To Real**), which captures the drummer leading his group **THE MEN,** is a stupendous new compilation of previously unissued live performances recorded in 1958 at the inaugural Monterey Jazz Festival and in Seattle's The Penthouse venue in 1966. The audio quality is astonishingly good; the accompanying booklet also features detailed notes and reminiscences from several musicians, including fellow tub-thumper Jim Keltner, who cites Manne as a major influence.

Though he was a prolific studio musician, one of Manne's most highly regarded albums was 1959's ***At The Black Hawk Vol. 1*** (★★★★ **Contemporary/Craft Recordings**), the first of four live albums taped in a famous San Francisco nightspot. The audio quality is outstanding given its age, with every nuanced detail revealed by Bernie Grundman's superb mastering. The album's worth buying just for the beautiful rendition of George Gershwin's Summertime, which highlights the nuanced interplay of Joe Gordon's delicate muted trumpet with Richie Kamuca's husky tenor sax and Victor Feldman's crystalline piano filigrees.



First released in 1977, ***Azimuth*** (★★★★ **ECM**), a sparkling collaboration between keyboardist **JOHN TAYLOR**, singer **NORMA WINSTONE,** and trumpeter/flugelhornist **KENNY WHEELER**, is now reissued as part of ECM's *Luminessence* vinyl series. The Brit-jazz supergroup (Wheeler was Canadian-born but moved to the UK when he was 22) create beautiful sound tapestries, the most affecting being the epically hypnotic title track, where Taylor's bubbling synth figures create a shimmering sound cloud over which float Winstone's ethereal vocals and Wheeler's gloriously golden horn notes. Although it's 47 years old, it still sounds like chamber jazz of the future.

Winstone was a different kind of jazz vocalist than Michigan's **BETTY CARTER,** a criminally overlooked bebop-influenced jazz chanteuse famed for her scatting technique. She never reaped the success her talent deserved but now, a delightful new compilation ***Meets The Pianists*** (★★★★ **Supper Club**) spotlights her unique artistry, drawing together tracks from four late-50s sessions with different ensembles featuring pianist giants Ray Bryant, Wynton Kelly, and Hank Jones.

Last month, a couple of unheard **CANNONBALL ADDERLEY** live performances escaped from the vaults for Record Store Day. In their wake comes ***Live In Montreal May 1975*** (★★★★ **Liberation Hall**), a long out-of-print in-concert recording that captures the alto saxophonist three months before his untimely death at 46. Highlights include Cannonball's hits Country Preacher and the immortal Mercy Mercy Mercy, a soul-jazz touchstone. Though the Grim Reaper was just around the corner, Cannonball's playing is vibrant, carefree, and full of life.

The same label has released **DIZZY GILLESPIE**'s long-deleted ***Soul & Salvation*** (★★★ **Liberation Hall**), an overlooked album first released by the small Tribute imprint in 1969. The puff-cheeked trumpeter plays material written by co-producer Ed Bland, a noted Chicago composer/arranger. Fronting a band including saxophonist James Moody and guitarist Cornell Dupree, Gillespie immerses himself in funk, soul, and gospel. Stomped And Wasted with its funkified polyrhythms is the killer cut.

Gillespie recorded with the legendary jazz violinist Stuff Smith, who played with fellow fiddler, **JEAN-LUC PONTY** in the 1960s. The Frenchman, now 81, was an innovative electric violinist who spearheaded the fusion movement in the 1970s and was also at the forefront of the technological revolution that transformed music production in the 80s and 90s. His overlooked 2001 gem ***Life Enigma*** (★★★★ **MPS**), where he plays and programmes much of the instrumentation, receives a welcome reissue. It's an immersive collection of evocative soundscapes: The Infinite Human Caravan driven by bubbling sequencer lines is the standout track.

Moving on to the present day, another virtuosic fusion legend, fretboard master **AL DI MEOLA**, returns with the Andalusian-flavoured ***Twentyfour*** (★★★★ **EarMusic**), a stunning marriage of dexterous Spanish guitar playing and lush orchestration. At 69, the ex-Return To Forever man shows that his technical mastery is second to none. Highlights range from the evocative Ava's Dance In The Moonlight to the playful Esmeralda.

Free jazz maven **ALAN BRAUFMAN**'s album releases are few and far between, so the release of a new album ***Infinite Love, Infinite Tears*** (★★★★ **Valley Of Search**), is an exciting event. The 71-year-old Brooklyn-born saxophonist and flautist, whose credits range from the Psychedelic Furs to Philip Glass, fronts a synergetic band including tenor saxophonist James Brandon Lewis and vibraphonist Patricia Brennan. Infinitely rewarding.

Former Jazz Messenger and Miles Davis saxophonist **KENNY GARRETT**, now a 63-year-old veteran, takes a boldly experimental route with his first electronic venture, ***Who Killed AI?*** (★★★★ **Mack Avenue**), a surprising collaboration with Russian EMD guru, keyboardist, and producer, **SVOY**. Their fertile union yields several gems, including the pulsating Miles Running Down AI and blissfully serene Transcendence. Rarely has jazz improv married to pre-programmed electronica sounded so convincing.

Uber-bassist **CHRISTIAN McBRIDE**, who played with Garrett in Chick Corea and John McLaughlin's Five Peace Band, joins fellow multi-Grammy winner, bluegrass double bassist **EDGAR MEYER**, for the entertaining duo album ***But Who's Going To Play The Melody*** (★★★ **Mack Avenue**). Thanks to the two protagonists' dramatically contrasting styles and the multi-faceted nature of their virtuosity, the album's bass-centric aesthetic never palls.

Much festooned with awards during her 27-year-old career, the US-born chanteuse **STACEY KENT** returns with ***Summer Me, Winter Me*** (★★★★ **Naïve**), a delightful collection of standards, French chansons and new material, including the introspective Thinking About The Rain, penned by husband, saxophonist Jim Tomlinson. Also check out her updated studio version of Postcard Lovers, a song with lyrics by novelist Kazuo Ishiguro.

Another woman making her mark in jazz, but at the beginning of her career, is the highly regarded Swedish drummer **CORNELIA NILSSON**, who makes a memorable impact with her fine debut album ***Where Do You Go?*** (★★★★ **Stunt**), featuring noted US pianist Aaron Parks and Hungarian saxophonist Gabor Bolla. In addition to playing the drums with skill and a nuanced sensitivity, the 32-year-old Copenhagen-born musician wrote five of the set's ten pieces.

Soft Machine guitarist, 76-year-old **JOHN ETHERIDGE,** has led his side project **BLUE SPIRITS**, a trio comprising organist Pete Whittaker and drummer George Double, for 20 years but remarkably, ***Blue Spirits: Live*** (★★★ **DYAD**), is only the unit's debut album. Blending jazz, rock, and blues, the trio instinctively knows how to groove. Etheridge, who is in stunning form throughout, shines on his sensitive reading of Mal Waldron's Soul Eyes.

Finally, big-voiced Welsh singer **IAN SHAW** teams up with saxophonist **TONY KOFI** on the enjoyable ***An Adventurous Dream – At PizzaExpress Live*** (★★★ **PX Records**), a collaboration celebrating the music of Duke Ellington and the jazz aristocrat's longtime songwriting partner Billy Strayhorn.

Black Sabbath
Anno Domini 1989 – 1995
★★★★
BMG BMGCat 823 QLP (4CD, 4LP)
Revisiting the Tony Martin era

Tony Iommi has made no secret of his desire to remix *Forbidden*, originally produced by Ernie C of Body Count in 1995 and referred to as "crap" ("the production was dreadful") in his *Iron Man* autobiography. With *Anno Domini* he finally realises that ambition. The set rounds up the albums recorded by frontman Tony Martin, although his first release with the band, 1987's *The Eternal Idol*, is strangely absent. Still, *Headless Cross*, *Tyr* and *Cross Purposes* all stand proud within the Sabbath back catalogue, and the 'new' version of *Forbidden* is head-and-shoulders above the original ("What were they thinking?" you have to wonder), although still lacks the majesty expected of a Black Sabbath album. Three of the CDs boast a bonus track, and a booklet, poster and replica tour programme add to the visuals.
John Tucker

Ballistic Brothers
London Hooligan Soul
★★★★
Acid Jazz AJXLP 730 (2LP)
Capital groove classic from 1995 reissued on wax

First colliding at London's early acid house clubs, X-Press 2 trio Ashley Beedle, Rocky and Diesel plus fellow music freak Dave Hill initially started the Ballistic brothers to explore chilled hiphop instrumentals. After X-Press 2's success, recording *London Hooligan Soul* enabled them to chill creating their funky smorgasbord of jazz, soul and reggae beats laced with Uschi Classen's cool electric piano shimmer and discreet vocal hooks. Peckings uncorked ska and Jah Jah Call You propellant dubby pulses, Portobello Café and Soho Cab vividly conjure London street life and I'll Fly Away fondles drum'n'bass. Sister Song brings Latin sauce, A Beautiful Space basks in Balearic bliss, before Uschi's Lament closes in a warm bath. Of its time but timeless. *Kris Needs*

Peter Baumann
Phase By Phase – The Virgin Albums
★★★
Esoteric ECLEC 32871 (3CD)
Solo dreaming

By the mid-70s, Peter Baumann was beginning to feel more ill at ease in the Tangerine Dream set-up and, armed with state-of-the-art kit including Mellotron tapes and the Moog modular, and with the encouragement of Virgin's Simon Draper, he went it alone. *Romance 76* (1977) saw him retain some of the sonorous pomp of TD while mapping out models for a future electropop, particularly on Phase By Phase. Today, it sounds not so much dated as eerily other. *Trans Harmonic Nights* (1979) was fuller,

more cinematic but sliding towards orthodoxy while *Repeat, Repeat* (1981) somewhat unfairly made this innovator seem like an also-ran, on tracks like the Numan-esque Decadence. *David Stubbs*

Blancmange

Everything Is Connected (The Best Of Blancmange 1979-2024)

★★★

London LMS 1725114 (2CD, LP)

Extensive compilation of electro-poppers

Comprising 38 tracks, this collection belies the impression of Blancmange as blink-and-you'll-miss-them one-hit wonders with 1982's Living On The Ceiling. At that point, they seemed to swing as strongly as any of the other yin-yang synth-pop duos of the day – Yazoo, Soft Cell – and it would not have been far-fetched to imagine them going on to enjoy the sort of career that Depeche Mode did, rather than petering out. This collection shows their multi-facedness: the watercolours of Sad Day, the Indian inflexions of Vishnu, a trademark of theirs, while Again, I Wait For The World, written back in 1979 with Neil Arthur's band L360 and only fully finished this year, gleams with the sense of lost pop futures. *David Stubbs*

Edgar Broughton Band

Gone Blue – The BBC Sessions

★★★★

Esoteric ECLEC 42872 (4CD)

Warwick rock'n'roll crew collated

Doyens of the late 60s/early 70s free gigs and college scene, the anarchic Edgar Broughton Band were signed in 1969 to EMI's progressive imprint Harvest. Featuring takes from sessions performed for John Peel's *Top Gear* and *Sunday Concert*; Sound Of The 70s and In Concert's (mono and stereo) from 1969-1973, *Gone Blue*... also features 32 unreleased tracks. Sadly many BBC sessions were wiped – but some survived as World Service transcriptions fronted by Brian Matthew doing un-hip intros – hence the announcement that the band were planning playing free gigs for 'children' in seaside towns! What? Out Demon's Out and Dropout Boogie from the back of a lorry are highlights. An absolute must. *Tony Burke*

B.T. Express

The Definitive Collection- Do It 'Till You're Satisfied

★★★★

Cherry Red/Robinsongs ROBIN 4 BX 70 (4CD)

New York funkateers get overdue boxset

Up there with Sly Stone's band for sinuous funk, skintight arrangements and memorable hooks, the Brooklyn Transit Express formed out of local bands in 1974, topping the R&B chart and making the top ten with first single Do It ('Till You're Satisfied). Along with further hits, including Express, Give It What You Got and Energy To Burn, success was compounded by their debut album named after the first hit, followed by the six more also corralled on this collection, concluding with 1982's Keep It Up. Lit up by Rick Thompson's JB's-pared guitar, Barbara Joyce's soulful vocals and Randy Muller's arrangements, B.T. Express deserve this recognition as one of the 70s' greatest funk outfits. Tuned-in liner notes from *RC*'s Lois Wilson, too. *Kris Needs*

Gene Clark

No Other Sessions

★★★★

4AD 4AD 0683 LPE (LP)

The other side of a cult classic

Celebrating the 50th anniversary of *No Other*, ex-Byrd Gene Clark's's psychedelic-tinged masterpiece of country, rock and folk, this is the vinyl debut of a stripped-down remix that emerged five years back in a CD box set. Long Ryder Sid Griffin and early Fairport Convention producer John Wood were responsible for a different sonic effect, the soulful choir gone from Life's Greatest Fool, the title track without the burbling synth, lots of backing vocals and layers put aside. No messing, just the studio recording, before overdubs. The first disc of two features what's deemed the best take; the second, the pair's first stab at it. The original was splendid, and this is just as magical but gets beneath the surface in a Byrd-like way. *Nick Dalton*

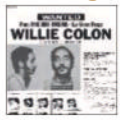
Willie Colón featuring Héctor Lavoe

La Gran Fuga (The Big Break)

★★★★

Fania/Craft Latino CR 00728 (LP)

Tangy salsa classic sizzles again



A New Yorker with a Puerto Rican heritage, trombonist Colón pioneered salsa music in the late 60s with a series of groundbreaking albums for Jerry Masucci and Johnny Pacheco's legendary Fania label. His partner in crime on this resurrected classic is singer Héctor "El Cantante" Lavoe, noted for his plangent vocal delivery. Widely acknowledged as an archetypal example of Fania's early 70s signature style, *La Gran Fuga* returns on vinyl with AAA mastering by Kevin Gray. Portraying themselves as the bad boys of salsa (an image reinforced by the cover's pioneering gangster iconography), Colón and Lavoe assail the dance floor with a piquant selection of irresistible Afro-Cuban grooves. This non-stop Latin knees-up's highlights include Bartunto with its montuno piano figures, the galloping Abuelita, and percussion-driven Sigue Feliz. *Charles Waring*

Comet Gain

Radio Sessions BBC 1996-2011

★★★★

Tapete TR 537 LP (CD, LP)

Indie stalwarts assemble their radio days

Pretty much the Platonic ideal of what "indie" once meant, Comet Gain remain a glorious rapscallion rush of aesthetics and accidents; a kind of methadone for those who miss the early years of Postcard. This collection of rarities recorded for Peel and Riley sessions across multiple line-ups of the band led by the indefatigable David Christian is great fun, and often strangely moving. He affably describes their quasi-career arc as progressing from "young, eager, dumb" to "pop contenders" to "enjoying the amble into beautiful obscurity". Knowingly messy, motivated by euphoric exclamation marks, briefly blazing emotions and a belief in the transformative personal or political power of a song, they're moderately angry, soulfully naive and always a sweet thrill. *Chris Roberts*

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T.REX

DELUXE 2CD SEVEN-INCH GATEFOLD SETS

The two CDs are presented in brand new seven-inch deluxe gatefold packaging, with an 8-page booklet which includes the lyrics, plus annotation about the bonus disc.

March 2023 marked the **50th anniversary** of the release of the T. Rex album **"Tanx"**. Recorded at the **height of Bolanmania**, and produced by **Tony Visconti**, the album was preceded by the **huge hit singles "Children Of The Revolution", "Solid Gold Easy Action"** and **"20th Century Boy"**, all of which have been **added to CD1, along with their B-sides.** In this special 2CD set, **CD2** contains **"The Alternate Tanx: Left Hand Luke", a bonus disc** of 23 fascinating **'work-in-progress' versions and demos**, which (as far as possible) mirrors the original album's running order.

ZINC ALLOY & THE HIDDEN RIDERS OF TOMORROW

March 2024 marked the **50th anniversary** of the release of the T. Rex album **"Zinc Alloy & The Hidden Riders Of Tomorrow"**. Recorded in Munich and co-produced by **Tony Visconti** and **Marc Bolan**, it was the first album to feature **Gloria Jones** on vocals and marked Bolan's **growing interest in US music styles.** The album included **"Teenage Dream"** and was accompanied by the **hit singles "The Groover"** and **"Truck On (Tyke)"**, which have been **added to CD1, along with their three B-sides.** In this special 2CD set, **CD2** contains **"The Alternate Zinc Alloy: Change", a bonus disc** of 24 fascinating **'work-in-progress' versions and demos**, which (as far as possible) mirrors the original album's running order.

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SOUL COLLECTOR

By Lois Wilson

ELAINE BROWN made two albums. The first, 1969's ***Seize The Time*** (★★★★ **Real Gone Music**) on LA's Vault label and her 1973 self-titled second on Motown's Black Forum. *Seize The Time* is the better of the two, although both are good, and recorded at Vault Recording Studios it captures the only ever female chair of the Black Panther Party fighting the power on 10 self-penned tracks (including The Meeting, the Black Panther Party's unofficial theme) arranged and conducted by Horace Tapscott, pianist and founder of the Pan-Afrikan Peoples Arkestra who provide the sparse backing.

Skip Mahoaney, who died in 2020, was from Washington DC and blessed with a glistening falsetto. He began as a street corner doo-wopper then formed the Casuals with school friends in 1965 and they later honed their craft at The Room and the Mark IV in Northwest DC and The Carousel in Baltimore. **SKIP MAHOANEY AND THE CASUALS'** ***Your Funny Moods*** (★★★★ **Numero**) is their vocal harmony album from 1974. Written over two years, it was originally issued on DC International Records and yielded two singles, the title track and Seems Like (The Love We Had Is Dead And Gone). The first named is written by Mahoaney and keyboardist/drummer James Purdie and set their manifesto; an earnest ballad akin to those by contemporaries The Delfonics, Stylistics and Dramatics. A falling out over album work led to the premature break-up of the original line-up although a reconfigured Casuals continued for several years after.

GRC, Aware and Hotlanta Records were home to some of the greatest 70s southern soul singers including Loleatta Holloway. Yet operations ground to a dramatic halt when label owner Michael Thevis was convicted of conspiracy to commit arson and the distribution of obscene materials leaving a slew of unissued material ready to go. Compiled by Ady Croasdell, ***Atlanta Hotbed of 70s Soul*** (★★★★ **Kent**) is a deep dive into the GRC tape vaults and includes Miss Louistine's original version of Con Me, an emotion overload pinned to a ballad and Lorraine Johnson's glorious deep soul When Will I Stop Loving You. Also includes treasures from Dee Clark, King Hannibal and Joe Hinton.

JOHNNY GUITAR WATSON cut a striking presence in the 50s, collapsing to his knees to play his guitar behind his back, with his teeth and above his head. He was equally flamboyant in the 70s when he dressed up in pimp chic – fedora, gold jewellery, dark shades, flash big-collared shirts and suits with huge lapels. Signed to DJM, he released a series of funk blues albums that would have a huge influence on rap including 1977's ***A Real Mother For Ya*** (★★★ **Music On Vinyl**) which landed him his biggest selling 45 with the title track hitting the US Top 5.

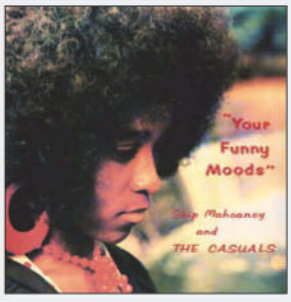
PARLIAMENT's 1970 debut ***Osmium*** (★★★★ **Demon**) was, claimed George Clinton, his attempt at Motown, but issued on Holland, Dozier and Holland's Invictus label, it's a far cry from the sound of young America instead presaging the genius of P-Funk with the acid soul of I Call My Baby Pussycat and the bonkers bagpipes of The Silent Boatman. It's reissued this month as a single vinyl album or an expanded two-disc deluxe gatefold edition with five bonus cuts including non-album single sides.

Shrine Records was the incredibly short-lived label set up in 1965 by songwriter Eddie Singleton and his wife Raynoma Liles Gordy Singleton in Washington DC. Raynoma, of course, had previously been married to Berry Gordy and helped found Motown with him and Singleton had written Oo Papa Do for Little Esther in 1959. ***Shrine Records: Rare Soul Sides: Washington DC 1965-1967*** (★★★★ **Kent**) is the latest in Ace Records' fine championing of the label and comprises seven new 45s wrapped in a lavish box; these include Barbara Long's effusive We Called It Love issued on sister label Jet Set backed with the previously CD-only dramatic-voiced Take It From Me by Traci and Sidney Hall (of the Enjoyables) animated beat ballad I'm A Lover flipped with the incredibly rare Cavaliers' Do What I Want.

Following the blueprint set by Solomon Burke's 2002 comeback album *Don't Give Up On Me*, Mavis Staples' 2004 ***Have A Little Faith*** (★★★★ **Alligator**) was her sixth solo album and first after an eight-year break. It was self-financed and co-produced with Jim Tullio and framed her contralto, rich and rewarding and remarkably unetched by time, in a sanctified blues setting that paid tribute to her late father Roebuck 'Pops' Staples. Heralding her triumphant return, it paved the way for We'll Never Turn Back etc and it's issued for the first time on vinyl (2LP, gatefold sleeve, metallic silver vinyl) to mark its 20th anniversary.

HAROLD BURRAGE's ***I Ain't Mad At No One: The Almost Complete Recordings 1950-1962*** (★★★ **Jasmine**) is a much-welcome release collecting together tracks by the R&B singer, songwriter, pianist and producer beginning with his 1950 debut recording Hi-Yo Silver which was written by Burrage and Claude Trenier for Decca and featured Horace Henderson & His Orchestra and ending with 1962's Faith (And Understanding) for M-Pac. In between are classic cuts for Cobra, Vee Jay, Foxy et al.

Originally released as a two-CD set in 1994, ***Sam Cooke's SAR Records Story 1959-1965*** (★★★★ Abkco), reissued here over four LPs, spotlights the label which co-founded by Sam Cooke bridged gospel and pop with tracks by the Soul Stirrers, Johnnie Taylor, Billy Preston and the Valentinos.



Cranes

Fuse

★★★★

Dadaphonic DADA006CD (CD, LP)

Earliest emanations from industrial-gothic duo

Long before The Cure adopted them as a support act, Cranes were making these ominous noises. In 1986, Portsmouth siblings Alison and Jim Shaw recorded their first album, originally released in a run of 200 cassettes. Its seven songs, augmented here by a previously unreleased eighth, New Liberty, provide the forbidding, traumatised soundtrack for a persistent nightmare. The Shaws' DIY experimental rock – Banshees meets Neubauten – comprised Jim's reverberating metallic scraping noises, tense horror movie bass and primitively-sampled percussion, and Alison's high-pitched but low-mixed vocals, like an inner monologue reluctantly shared ("Time goes fast when you're rotting away..."). Extraordinarily single-minded and determinedly contrary to the mood of its mid-80s times, *Fuse* is a redefinition of Southern Gothic where the 'southern' means a Hampshire shipyard. *Simon Price*

Joe Cuba Sextet

Vagabundeando! (Hangin' Out)

★★★★

Craft Latino CR 00730 (LP)

Essential listening for Latin scholars

Harlem-born Gilberto Miguel Calderón Cardona is better known as Joe Cuba, a conguero who became a dynamic young salsa bandleader in the 60s. Best remembered for his 1966 US hit, Bang! Bang! – an addictive dance groove that pioneered the R&B-tinged Latin Boogaloo style – Cuba led a sextet whose third album *Vagabundeando! (Hangin' Out)* was their first for the iconic Tico label. Reissued on AAA vinyl to mark its 60th anniversary, the album showcases the band's energetic, percussion-powered salsa style across a range of material, from jaunty swingers to plaintive ballads. Tenor vocalist "Cheo" Feliciano shines on the killer cut El Ratón while the deeper-voiced crooner Jimmy Sabater injects an aura of jazz cool into the pulsating Trip To Mamboland. Hot stuff. *Charles Waring*

Dixie Dregs

Free Fall / What If / Night of the Living Dregs

★★★

Beat Goes On BGOCD 1517 (CD)

Southern, but so strange

A fascinating late-70s triumvirate from a US band who took the wild warmth of southern rock and fused it with classical, even jazz, inspired by their high-flying music college days. The central figure is guitarist Steve Morse who went on to join Kansas before a near-three decade stretch with Deep Purple. And at the controls of the latter two is Brit Ken Scott who'd co-produced David Bowie classics. What we have aren't so much songs as works, albeit tight rather than sprawling – the blistering Take It Off The Top still resonates as the theme to Radio 1 DJ Tommy Vance's Friday Rock Show. At times it's difficult to put your finger on exactly what you're listening to, but it's a breathless mix. *Nick Dalton*

Dry Cleaning

Boundary Road Snacks And Drinks / Sweet Princess

★★★★

4AD 4AD0565 (CD, LP, Cassette)

Indie quartet's early EPs

Despite the fact they only formed in 2017, it sometimes feels like in Dry Cleaning's mighty world it remains forever the 80s, when indie guitar riffs so jagged they can draw blood and lyrics doused in wry sarcasm earn adulation from a generation of student halls dwellers. Five years on from the low-key self-release of their first two EPs, a pair of 4AD LPs have brought lyrical titan Florence Shaw and co indie stardom, so their label has put those debut releases on a 12-track disc which is good enough to be considered a third album. From *Boundary Road Snacks And Drinks*' soaring, weirdly conversational Dog Proposal and Sit Down Meal, to *Sweet Princess*'s Goodnight (the best and only song ever to include a reference to spitting cum on the floor of a Travelodge) and weird Royal tribute Magic Of Meghan, some of their best work is here. *David Pollock*

Walk On The Wild Side

Californian indie heroes' 7" singles collected. *By Jamie Atkins*

Pavement: things were hotting up on the inaugural series of *Bunting Wars*

Pavement

Cautionary Tales: Jukebox Classiques

★★★★

Matador OLE 1997 X (18 x 7")

We all know the old saying – a decade is a long time in erudite and artfully skewhiff indie-rock. The 18 singles here, spanning the hiss and clangour of 1989's DIY debut EP, *Slay Tracks*, to the bittersweet balm of 1999 farewell single Major Leagues, certainly say as much.

Cautionary Tales: Jukebox Classiques might be first and foremost a fan service – let's face it, only the already smitten are going to splurge on a pre-order-only box set of reproduction 7" singles – but weirdly, approaching their music in this way helps to appreciate the breadth and scope of Pavement's music, the singles and attendant B-sides joining the dots.

Distinct strands run throughout the 56 tracks here, as if part of the band's DNA – a contrarian love of melody and discordant noise, lyrics that revel in arcane and irreverent language, a tendency to throw emotional sucker punches at the least expected moments and pop smarts to spare.

It's all there in *Slay Tracks*' Box Elder, an early indication of their knack for scruffing up classic songwriting with thrilling distortion and enigmatic wordplay. But just as important to their evolution is the frantic, Fall-like Forklift and the wild dirge of Perfect Depth, both from 1990's *Demolition Plot J-7* EP.

The following year's debut single proper, Summer Babe, was a giant leap forward and pulls off the unlikely feat of starting with a wry reference to Vanilla Ice before delivering a fuzzed-up, melancholic pay-off that felt nostalgic before its time.

From that point on, their singles barely put a foot wrong. Trigger Cut begins like Does Your Mother Know gone to seed before cramming more hooks into three minutes than a trolley dash around Wickes. Cut Your Hair is a masterclass in pop insouciance with immensely quotable, self-referential lyrics that veer between slacker humour ("Look around, the second drummer drowned") and anti-sellout jive talk ("Songs mean a lot when songs are bought, and so are you") – just don't blame them for Britpop nicking the backing vocals.

The blissed-out, countrified Range Life manages to yearn for domesticity while dissing Smashing Pumpkins and more lyrical hijinks ensue with 1997's riffed-up and radio-friendly Stereo, which asks big questions about Rush singer Geddy Lee's voice, "How did it get so high?/I wonder if he speaks like an ordinary guy?" (see Q&A below for Lee's response).

Stephen Malkmus goes on to excel himself with the same year's ageless Shady Lane ("Tell, me off, in the hotel lobby, right in front of all the bellboys and the over-friendly concierge") and the lurching delights of 1999's Carrot Rope ("The wicket-keeper is down!"). And let's not forget the classic R.E.M. tribute of Shady Lane B-side The Unseen Power Of The Picket Fence (also see below). These are songs that delight in the absurdity of life and take glee in puncturing pomposity.

But if fantastic smart-assery was all they had to offer, we wouldn't care quite so much. Their B-sides add extra dimensions: the drawling feedback lurch of Mercy Snack; Strings Of Nashville's burnt-out post-rock beauty; the unhinged boogie of False Skorpion; the deeply trippy drone of Saganaw.

"You can never quarantine the past," sings Malkmus on one of their greatest singles, the radiant Gold Soundz. Why would you, when *Cautionary Tales: Jukebox Classiques* shows it still has this much to offer?

Q&A

Scott Kannberg, aka Spiral Stairs, on playing Willy Wonka, Peter Buck's Range Rover and box sets to come

What do you remember about recording *Slay Tracks*?
Steve and I had a band before that just played parties around Stockton, but that was our first foray into recording. We didn't know what the fuck we were doing, we were just making noise, drinking beer and having fun. We didn't realise people would like it. The Wedding Present covered Box Elder and John Peel played it. So right away, people were writing to us saying, "Can I buy your single?"

You've been credited with being the one to pick the singles, is that correct?
I've always felt like an editor in some ways. Stephen's always been unsure of his greatest songs. I remember him in my parents' living room playing Cut Your Hair and saying, "Oh, it's not that good." And I'm like, "It's the greatest riff and melody I've heard in years!" I just had an ear for what a Pavement song should be like. Also, I'm a sucker for a great single and our favourite bands, like Wire and R.E.M., would have these amazing singles and B-sides.

> "We were just making noise, drinking beer and having fun. We didn't realise people would like it"

Have you got any special plans up your sleeve for the box?
A friend of mine said, "Why don't you put original singles in there?" We're going to do that. There are gonna be a couple of *Slay Tracks* in there, the real golden tickets. I went through my singles and said to the label, "I can give you guys all the originals." But I didn't have multiple copies of a few of them, so they're looking on Discogs. And I'm going, "Well, you're paying for that, not me."

Can you tell us about the forthcoming Pavement film?
The original idea was, what if there was this band that was really big, but people were like, "Wait a minute, I've never heard of them." Then there's a musical based on them, there's a museum, a movie about them, and that's all fake. But then there are real parts in it. If you're a Pavement fan, you're gonna really be into it. And if you don't know anything about Pavement, I think you're gonna be entertained.

Did R.E.M. ever bring up The Unseen Power Of The Picket Fence?
No, I saw Michael Stipe once in an elevator and he looked at me and nodded. And I know Malkmus has been in Pete Buck's Range Rover. The lyrics make fun of the Southern mythology that America looks towards and R.E.M. is from there. But they were a huge influence. I wish I could have sat down with them and talked about it, but they were older and probably just thought, "Who are these punks?"

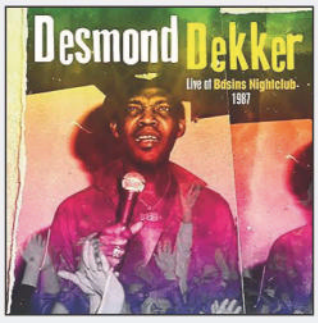
And what does Geddy Lee think of Stereo?
I'm friends with Broken Social Scene and they asked him about it. He'd never heard it so they played it for him. Then he was just like, "Somebody had to sing about it."

Is this the final word in Pavement releases?
I really want to do a big box set. We could do something cool with that. There are some early radio sessions, some different versions of songs that we've never released, a lot of early live stuff. We tried to do *Crooked Rain* with Gary [Young] and it didn't really work. But we ended up going on tour and playing a bunch of the songs – there are probably 10 that we never released, but are on live shows. I don't know if there'll be a new Pavement record, but we're playing in South America in May and Seattle in August. *As told to Jamie Atkins*

REGGAE COLLECTOR

By Mike Atherton

His real name may be either Winston Holness or George Boswell, but after losing a thumb in an accident as a youngster he was saddled with the somewhat unkind nickname of **NINEY**, which he must have been happy with, as he's used it professionally ever since, often coupled with the self-bestowed and more flattering epithet 'The Observer'. In the late 60s, he began learning the music business by working for up-and-coming producers Joe Gibbs and Bunny Lee. Indeed, he took his first tentative step towards becoming a producer by borrowing a Lee rhythm, Pat Kelly's Then You Can Tell Me Goodbye, to create the instrumental Pepper Seed, which kicks off the double CD ***Niney Presents***



Lightning And Thunder **(★★★ Doctor Bird)**. This was a far-from-outstanding debut but Niney was on his way, and the album follows his career up to 1972.

After laying down tracks with the promising toaster Dennis Alcapone, Niney stepped up to the mic himself in late 1970 and delivered his first real hit Blood And Fire. Apocalyptic lyrics, sung with declamatory assertiveness over a brooding rhythm, added up to an instant classic. As we hear, Niney then milked the rhythm by creating numerous versions of it with the horns instrumental Psalm 9, the best of the bunch.

He continued to record the stalwart Alcapone and produced some pleasing sides with Max Romeo, notably Rasta Bandwagon Niney came up with his next big thing, the frank, single-entendre International Pum Pum, whose tightly grinding rhythm also supported numerous versions which are included in this most comprehensive anthology of his early years. It includes 22 tracks new to CD.

Niney Presents Dreadlocks Coming To Dinner, reviewed in *RC 556*, continues Niney's story from 1973-75 and shows the progress he made: no longer a man in search of a sound, he's found it and knows how to use it, building rhythms which are confident, weighty and fluent. His stature in the business also meant he could now attract major artists

A glimpse of his career a little later on comes on ***Niney Presents Sledgehammer Dub*** **(★★★ Burning Sounds),** a ten-track LP on which the producer takes a bunch of his sides with Dennis Brown and gives them a dub treatment. Songs like Travelling Man, You're No Good and the London-recorded Tribulation get the hard-edged mixes which the album's title suggests.

Arguably the greatest singer/songwriter ever to come out of Jamaica, **DESMOND DEKKER** has been well served by reissue labels, and you've probably got plenty of his music in your collection already. But, unless you went to gigs in Portsmouth in the 1980s, you're unlikely to have ***Live At Basins Nightclub*** **(★★★★ Burning Sounds)** which originally circulated only as a very limited run cassette album shortly after this 1987 concert. Now it's finally on general release, on a choice of vinyl or CD.

The set finds Desmond and his well-drilled band, with the stalwart Delroy Williams reliably supplying those deep vocal harmonies, working enthusiastically through past successes like his UK pop smashes It Mek and Israelites and his 1968 Jamaican Festival song Intensified. He always had the knack of writing a catchy melody, and his light, flexible voice makes a meal of them. He also includes one of the long ska medleys which so often enlivened his shows; it's a shame that the sound engineer seems to have slid the wrong slider during this section, as the lead vocal mike virtually cuts out. But on the whole, this album is a whole lot of fun as well as being of archival importance.

The stream of dub albums with which we were regaled last year continues into 2024, but a brace of new releases from Greensleeves may have called game, set and match on the trend as they will be hard to beat. ***The Aggrovators: Dubbing At King Tubby's Volumes 1 And 2*** **(★★★★ Jackpot)** is a pair of coloured-vinyl double sets which include, between them, 44 tracks mixed by King Tubby for prolific producer Bunny Lee in the mid-70s**.** Most of them were destined for obscurity on the B-sides of vocal singles before being rescued by researcher Steve Barrow years ago and given centre stage. They include remixes of hits such as Johnny Clarke's Peace And Love In The Ghetto**,** Horace Andy's Guiding Star, Cornell Campbell's Stalawatt and, from the early days if reggae, Pat Kelly's How Long Will It Take, and there are surprises like recuts of a couple of old Treasure Isle rhythms and even a glance back to 60s ska with a revival of the instrumental Music Is My Occupation.

But the identity of the original artists is immaterial: it's the engineer who assumes the role of star artist here, creating drama as fragments of vocal spiral into the ionosphere, drums crack like bullwhips, basslines stride with purpose and menace, and unidentified but decidedly heavy objects are sent crashing against the studio wall. One track is entitled King Tubby's In Fine Style, which sums up these LPs admirably.

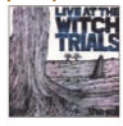
The Durutti Column
Vini Reilly (35th Anniversary Edition)
★★★★★
London LMS 1725127 (5CD)
Mancunian post-punk don's late 80s classic

By 1989, Reilly's profile had risen following his recent collaboration with old Nosebleed chum Morrissey on *Viva Hate*. That the album title featured his name provided an immediate but un-necessary advantage, as Reilly delivered his finest LP. Stephen Street's sympathetic production made for a warm, melancholic, occasionally rapturous listen. Dispensing with voice, the guitarist relied on his inimitably expressive guitar patterns alongside a range of ingenuous vocal samples, worked to spectacular effect on Love No More and Otis. This mammoth 5CD package also includes the wonderfully eclectic compilation *Sporadic Recordings*, alongside the *Womad* EP and an exclusive live DVD filmed in Porto in 1988, while Mozza himself features on I Know Very Well How I Got My Name, the solitary track on the final disc here, a 3" mini-CD. Marvellous. *Johnnie Johnstone*

Brian Eno, Holger Czukay, J.Peter Schwalm
Sushi.Rot.Reibekuchen
★★★★
Groenland CDGRON 290 (CD, 2LP)
Recording of 1998 live performance in Bonn

Although Eno had more or less given up on live performance by the late 90s, he seems to have relished this three-hour improvised session, performed in the exhibition hall where he was staging a multi-media installation – as well as the food the three ate from the album's title. It was previously only available as an internet stream prepared by Schwalm, and conceptualised by Eno as "High-Altitude-Food-Performance-With-Incidental Music". These excerpts are not as high on sound quality as they are aesthetic, featuring stems familiar to fans of Eno and Czukay from their contemporaneous work such as Czukay's Good Morning Story – a dense, lush enmeshment of samples, loops and rhythms, a culinary feast for the ears. *David Stubbs*

The Fall
Live At The Witch Trials
★★★★
Cherry Red BRED 752 X (LP)
Early flashes of genius from post-punk renegade



Four decades on, The Fall's style having long ago become shtick through repetition, it's an almost impossible thought experiment to imagine the impact of encountering their studio debut unawares in 1979 when listening to this reissue (which mirrors the US version by replacing Mother-Sister! and Industrial Estate with Various Times). Elbowing into the space freed up by punk but not *of* it, bad of jumper and lank of hair, a 21-year-old Mark E. Smith self-introduces as "Northern white crap that talks back" while the short-lived line-up of Bramah, Riley, Pawlett and Burns, captured by Bob Sargeant in just a day, jumble dislocated rockabilly with kindergarten-primitive, yet aeons-advanced, art rock. Along with the recurring themes of drugs as instruments of paranoia and confinement rather than liberation, and the machinations of the music biz and The Fall's place within it, there's a rare (for Smith) unencrypted honesty at times: "I feel trapped by mutual affection/And I don't know how to use freedom..." *Simon Price*

Chris Farlowe
Stormy Monday: The Blues Years 1985-2008
★★★
Strawberry CR 3 JAM 023 (3CD)
Blues, but time for a whole lot more

Farlowe started out as a champion of the blues in the early 60s and, after being both pop star and prog rocker, roared home again. Here 55 tracks across three CDs pick from a bevy of albums. CD1 features Out Of The Blue (1985) and Born Again (1986), produced by Blue Horizon label founder Mike Vernon, and there's a splendid take on Fleetwood Mac's Man Of The World. CD2 covers five albums, everything from team-ups with Van Morrison and Elkie Brooks to a wild revamp of the Small Faces' All Or Nothing. CD3 is live, featuring Farlowe's signature tune Out Of Time – and Stormy Monday, the T Bone Walker song he blasted out early in his career. *Nick Dalton*

Freddie Steady's Wild Country
Lucky 7
★★★★
SteadyBoy SB 0062 (CD)
A transatlantic country-rock corker

Freddie (Steady) Krc, sidekick of country rebel Jerry Jeff Walker and whose power pop trio The Explosives long backed Lone Star psychedelic outcast Roky Erickson, had relocated to London and recorded this in 1986, produced by inspirational guitarist Wes McGhee and with Sex Pistols engineer Dave Goodman. It's a rampant party with rockers such as I've Been Framed but also quiet beauty: (I Hear) Neon Angels Sing. The irrepressible line-up features Balham Alligators accordion whizz Geraint Watkins, pedal steel hero BJ Cole and fiddler Bob Loveday. A wild Texan mix of rock'n'roll and

country filtered through British virtuosos, it's arguably the greatest country-rock album ever recorded in Croydon: rip-roaring tracks from an unreleased Texas band follow-up, and a specially recorded Midnight Special finale. *Nick Dalton*

Taana Gardner
When You Touch Me: The West End Recordings
★★★★
Soul Music SMCR 5220 D (2CD)
1979 NYC disco classic on CD with extras

Championed by late Paradise Garage legend Larry Levan, Taana Gardner was a teenage musical prodigy from Newark, New Jersey when she found herself a disco queen after contributing playfully animated vocals to producer Kenton Nix's Work That Body, Levan facilitating its release on West End Records. More hits followed sprinkled with Levan's magic, including We Got To Work It Out, juggernaut Paradise Express and epic When You Touch Me; title track of her sole album enjoying this 35th anniversary CD reissue with bonus disc corralling her West End singles, including sublime '98 comeback I'm Comin'. Levan's slow-burning remix of 1981's Heartbeat wreaked such havoc in his club revellers spilled out that morning to queue for it outside nearby record shop Vinyl Mania. *Kris Needs*

Gina G
Fresh!
★★★
Cherry Red QNTN 3 BOX 005 (2CD/DVD, LP)
Now That's What I Call Pop '96/97

It is amazing to think Ooh Aah… Just a Little Bit – one of the very few songs to be nominated for a Grammy *and* covered by the Wurzels – only finished eighth in the 1996 Eurovision Song Contest. That spring, no matter what your taste in music, it was unavoidable. The last pure pop banger before the Spice Girls irrevocably altered the landscape (Wannabe was released a handful of weeks later), it was delivered with zest and fearlessness by Brisbane-born Gina Gardiner. Gardiner had DJed and performed in Australia, before decamping to Britain in 1995, where she quickly re-camped with Steve Rodway (Motiv8) and Simon Tauber as Ooh Aah… Just a Little Bit was selected as Song For Europe. By the time *Fresh!* appeared in 1997 its use-by date was approaching, but it captures Europop at its fizziest, especially in this detailed new edition. *Daryl Easlea*

Dan Hicks & His Hot Licks
Live In LA 1973
★★★
Floating World FLOATM 6444 (CD)
Audacious live 'folk swing' fun

Previously drummer in San Francisco's counterculture outlaw pioneers the Charlatans, Dan Hicks sailed against California psych, hard rock and glam to funnel his love of western swing, gypsy music and cowboy folk from the 1920s-40s into a hot live outfit sporting vintage thrift shop attire. The early 70s lineup including violinist Sid Page and singers Naomi Ruth Eisenburg and Maryann Price released three albums before splitting, including 1971's *Where's The Money?*. That year's show at San Francisco's The Boarding House, spiritedly swings through ditties like Cowboy's Dream and Soda Fountain Baby. Hicks' 21st-century Licks incarnation appears on eight bonus tracks from 2009's radio broadcast from Philadelphia's World Café. A worthy tribute to this idiosyncratic maverick who passed away in 2016. *Kris Needs*

Pete Jolly
Seasons
★★★★
Future Days FDR 63611 (LP)
Debut on vinyl for much-sampled cult classic

You'll have heard Los Angeles-based accordionist and pianist Pete Jolly thanks to his work as a session ace, contributing to film and TV soundtracks (*Butch Cassidy, M*A*S*H, Dallas*) and hit records (that's him on Herb Alpert's This Guy's In Love). But Jolly was also a bandleader, releasing a string of toe-tapping jazz sets. *Seasons* is an outlier in his catalogue, 12 tunes improvised by Jolly and a supporting cast of jazz luminaries over a four-hour studio session, produced by Alpert. Accordingly, a sense of masterful musicians at play underpins the whole thing. There's an abundance of colourful and original ideas throughout here, from the frenetic buzz of Bees to the cool funk of Springs to the questing, accordion-led jazz of Autumn Festival. *Jamie Atkins*

Brian Eno, Holget Czukay, J. Peter Schwalm: inventive improv masters

Keady & Vallins
Keady & Vallins
★★★★
Ordinary Tones / Lion Productions OT 001 (LP)
Previously-shelved AOR nugget unearthed

Australian singer songwriter John Vallins was hot property when Chappell Music commissioned this album with fellow Aussie tunesmith Gary Keady in the late 70s. Vallin's track Too Much, Too Little, Too Late had recently topped the US charts in the hands of Johnny Mathis and Deniece Williams; he'd toured with the Bee Gees and, alongside Keady, had enjoyed a couple of hit singles in France. Shelved at the time due to contract issues the LP finally sees release now. The pair's music, nestled between the slick AOR of Bobby Caldwell and the disco sheen of the Bee Gees, strikes a timely note well-suited to the current trend for yacht rock. Of the highlights, Greatest Show On Earth pairs falsetto harmonies with funky basslines and synth washes; Love of My Life and Let's Start Something New are both shimmering slices of Philly-style soul while the pair deliver their own sterling, synth-drenched, version of Vallins's Too Much, Too Little, Too Late for good measure. *Paul Bowler*

Keane
Hopes And Fears
★★★★
Island 5864348 (3CD, 2LP)
Insightful story of an early 21st century gem

Keane have yet to repeat the resounding success of their 2004 debut, and this elaborate and expanded anniversary version may well push total sales over the six million mark. Tom Chaplin's plaintive croon over some gorgeously emotive arrangements has aged well, particularly on the standout Somewhere Only We Know and the less celebrated but equally passionate We Might As Well Be Strangers. The lush radio-friendliness of it all highlights a band at an early creative peak, but the real insight into how they got there is provided by both studio works-in-progress and, especially, Chaplin's home demos. It's here where the fledging torch singer emerges, with nods to Billy Mackenzie and Marc Almond, and an innate understanding of the grammar of pop. *Terry Staunton*

Lindisfarne
Brand New Day – The Mercury Years 1978-79
★★★
Cherry Red CDLEM 3 BOX 251 (3CD)
Geordie quintet's clamshell comeback

Money, combined perhaps with the adulation of their hometown Newcastle audience, was the unshamed catalyst for 1972 album chart-toppers Lindisfarne to re-form in '76. The untypically smooth soft rock of Run For Home put them in the UK and, for the first time, US singles listings, while live album *Magic In The Air* comfortably saw off chaotic predecessor *Lindisfarne Live*. But songwriter Alan Hull didn't have a second magic bullet to hand, and their releases after 1979's *The News* would be on indie labels. Two studio and one live albums are here augmented by sundry single edits and, joy of joys, ten unreleased 1979 live performances from the fabled City Hall. Candid sleevenote comments from surviving members Jackson, Laidlaw and Clements are the icing on the cake. *Michael Heatley*

Bob Mosley
True Blue
★★★★
SteadyBoy SB 0061 (CD)
Solo set from West Coast veteran

Fascinatingly off-kilter rock, blues and more from founder member of 60s psychedelic, country-tinged San Francisco rockers Moby Grape, and while

this is from 2005 – his most recent album, given a colourful cover revamp – it still maintains that unmistakable West Coast edge. Mosley growls over a simple yet powerful backing – his own bass and squealing guitar along with the dancing honky-tonk piano and sweeping organ of one-time Doobie Brother Dale Ockermon and Sons Of Champlin drummer James Preston. Pounding rockers such as Come Back Woman mix with the dark, country(ish) ballad Wineo, the tortured boogie Sad And Blue, even a gentle folk-rock re-imagining of Lazy Me, Mosley's jangling gem from Moby Grape's self-titled 1967 debut. *Nick Dalton*

Northside
Chicken Rhythms
★★★
London LMS 1725128 (LP)
Revel in revisiting a nostalgic artefact from the golden age of Madchester aka 'baggy'

A critical re-evaluation for latter-era Mancunian baggy footsoldiers Northside wouldn't go amiss. At the turn of the 90s they were a diverting addition to a scene already defined by the Roses and the Mondays, and although the collapse of their label Factory in 1992 cut the legs from under them, there's little on 1991's lone, Ian Broudie-produced album which couldn't still fit seamlessly in the set of longer-lived contemporaries like The Charlatans or Inspiral Carpets. In particular, Warren 'Dermo' Dermody's naïve, uplifting vocals cut a swathe through the timelessly buzzing Take Five and the pill-happy, BBC-banned Shall We Take A Trip, while there are ambitious nods to Talking Heads in Funky Munky and John Squire's wah-wah pyrotechnics on Yeah Man. It's no masterpiece, but it encapsulated the attitude of its time and place perfectly. *David Pollock*

Three Is The Magic Number

Mercurial Motown writers' dazzling second phase. ***By Lois Wilson***

Freda Payne: one beneficiary of HDH's masterful songs

Various Artists

Holland-Dozier-Holland: Detroit 1969-1977

★★★★★

Demon DEMORECBOX 94 (4CD, 4LP)

Eddie Holland, Lamont Dozier and Brian Holland were all in their early 20s when they began collaborating at Motown in 1962. While their first fruit, Dearest One, recorded by Lamont and released in June on Motown's Mel-O-Dy subsidiary, failed to make its mark, by February 1963 they'd had their first hit with The Marvelettes' Locking Up My Heart on Tamla and after that there was no stopping them: it was smash after smash: for The Supremes (You Can't Hurry Love, Where Did Our Love Go), Four Tops (Reach Out I'll Be There, I Can't Help Myself (Sugar Pie, Honey Bunch)), Martha & The Vandellas (Heatwave, Nowhere To Run) and so many more. It's impossible to overstate just how important the songwriting and production triumvirate were in defining the 60s pop sound while at Motown and such was their reputation that when they then quit in 1968 in a storm of acrimonious court cases over pay and royalties, they still were able to triumph with their own trifecta of labels, Invictus, Hot Wax and Music Merchant. Their initial run of 45s were unimpeachable and created new stars in Chairmen Of The Board (Give Me Just A Little More Time; You've Got Me Dangling On A String) Freda Payne (Band Of Gold; Unhooked Generation) and Honey Cone with Want Ads and Girls It Ain't Easy, these bright immediate pop songs that rich in melody and deep in meaning have since become part of music's fabric. (From 1969 to 1972, due to their legal dispute with Motown, they did not write material under their own names, but instead used the collective pseudonym Edythe Wayne).

HDH's glory days sadly couldn't last, though. Lamont Dozier left the Holland Brothers heading to ABC in 1973 and, while the labels carried on with limited success, they eventually collapsed in fiscal disarray in 1977. Releases were initially consigned to the bargain bin but come the hip hop explosion, their songbook became fashionable again, breaks from tracks by the aforesaid Honey Cone and Chairmen Of The Board returning to the charts in hits by RZA, the Wu Tang Clan, De La Soul and many more.

> "It's impossible to overstate just how important the songwriting and production triumvirate were in defining the 60s pop sound"

This thrilling 55-track 4LP or 68-track 4CD set, both presented in gatefold packaging with liner notes by soul authority Stuart Cosgrove, cherry picks 45s from the catalogue and is an absolute treat. Naturally much of it remains in the HDH trademark territory of Motownish pop (100 Proof Aged In Soul's Somebody's Been Sleeping; Glass House's Thanks I Needed That; Flaming Ember's Westbound #9) but some stretches beyond, Laura Lee delivering fierce sister funk with Women's Love Rights; Warlock's You've Been My Rock with pulsating percussive disco and The Politicians, the HDH studio band led by trombonist McKinley Jackson veering into Norman Whitfield/Funkadelic-styled lysergic R&B with Free Your Mind while New York Port Authority's I Got It Pt 1 presages gospel house with its pounding beat and the Chairmen Of The Board's Skin I'm In, intense funk rock featuring members of P-Funk.

Pink Floyd

Animals 2018 Remix – 2022 Dolby Atmos Mix

★★★★★

Pink Floyd Records PFR 42BD (CD/LP/DVD/Blu-ray, LP)

New techniques improve Farmer Floyd's restless livestock

The final brick in the reissue wall of James Guthrie's 2018 remix of *Animals* comes with this gloriously expansive Atmos mix of Pink Floyd's 1977 prickly masterpiece. The surprises on the 2018 version of Roger Waters' sardonic take on the divisions in society are polished further, such as David Gilmour's tom-toms on Dogs and funky bass on Pigs; Waters' shrieks and giggles; Nick Mason's unique drum fills. Richard Wright's contributions emerge gloriously from the Atmos separation: his electric piano suddenly ever-present in Dogs; the energy of his keyboard glissandos in Pigs; and the layers of menace at the start of Sheep. Like the revamp of its cover star, Battersea Power Station (owned by Dogs, leased by Pigs and flocked to by Sheep), it's like rising in a great glass elevator to see the view up a chimney that once belched smoke. *Daryl Easlea*

Barry Ryan

The Albums 1969-1975

★★★★

Cherry Red GLAM 5 BOX 201 (5CD)

Ode To A Roadie: a memoir of Ryan gigs?

Barry Ryan's vertiginous 1968 No 2 hit Eloise just won't quit. But it was only the tip of a belting orch-pop iceberg. The

combination of Paul Ryan's pocket psychodramas, the doe-eyed urgency of brother Barry's hyperventilating delivery and some dangerously unstable wedding-cake arrangements make for multiple riveting moments spread across the albums in this set. Barry and Paul were never better than when they overreached wildly and ramped up the eccentricity (The Hunt, Kitsch, Ode To A Roadie, the wincingly un-nuanced Feeling Unwell), but as Barry's popularity waned in the UK and grew in Germany, you sense the incoming tide of schlager pooling around his feet. Nevertheless, kudos for embracing it (Red Man, Follow Me) with such weird, Wagnerian vigour. *Oregano Rathbone*

Michael Schenker

Is It Loud Enough? 1980 – 1983

★★★★

Chrysalis Records CRBX 1534 (6CD)

Legendary guitarist's first solo outings

Michael Schenker's hasty departure from UFO during their US tour in October 1978 had fans wallowing in disbelief but the August 1980 release of *The Michael Schenker Group* set heads nodding in appreciation. Starting with this well-received debut, *Is It Loud Enough?* rounds up the band's four excellent studio albums – including both the UK and US mixes of *Built To Destroy* – before a radical rethink resulted in the more commercial McAuley-Schenker Group. Alongside the albums are a disc of previously available demos and edits and a further disc of previously unreleased rough takes and alternate versions. The omission of the two live albums is a bit of a headscratcher, but there's a few interesting oddities like the unfinished Never Say Die and the flexi-disc edit of Let Sleeping Dogs Lie in those final discs. *John Tucker*

Conrad Schnitzler

Slow Motion

★★★

Bureau B BBLP 452 (CD, LP)

The true art of the soundtrack

Dark, Germanic synth film music from the founder

Bruce Springsteen: the contemplative look of a man trying to do the tracklisting for a Best Of

member of Krautrock masters Kluster and Tangerine Dream: and the pieces – Slow Motion 1-14 – sync with the segments of equally out-on-the-edge neo-expressionist Karl Horst Hödicke's 1976 visual creation. Sometimes keyboards ebb and flow above chattering rhythms, elsewhere there's an echoing that dips to near-silence, or the sound of wind chimes mingling with something altogether more mysterious, or a single burbling synth. The collaboration, all dramatic, drifting colours and shapes encompassed by the music, is an experience of sound and vision yet, alone, the music works as an experimental piece that can either fill the room or be a relaxing backdrop. A fitting tribute to Hödicke, who died in early 2024, aged 85. *Nick Dalton*

Shakin' Street
Scarlet: The Old Waldorf, August 1979
★★★
Wienerworld LIB 5148 (LP)
French high-energy punk pioneers live and noisy

Formed in 1975 by charismatic Paris model, actress and singer Fabienne Shine after jamming with Zep's Plant and Page, Shakin' Street signed to CBS and released '78's *Vampire Rock* before relocating to San Francisco, recording 1980's self-titled follow-up with Blue Oyster Cult producer Sandy Pearlman, gaining ex-Dictators guitarist Ross 'The Boss' Friedman. The band's full-throttle energy is captured warming up a local gig for Jim Carroll during album sessions, blasting through air-punching anthems including Solid As A Rock and No Time To Lose (plus unreleased title track and unruly I Wanna Be Your Dog) with punk-driven gusto. Shakin' Street split shortly afterwards when Fabienne hooked up with Chrome; a shame, as they were onto something uniquely their own. *Kris Needs*

Bruce Springsteen
Best Of Bruce Springsteen
★★★
Sony Music 19658862491 (2LP)
His 'best of' is more than this collection can contain

What does this collection add to 1995's *Greatest Hits*? Ten of its 18 tracks remain tentpole hits from the period between 1975's Born To Run and 1994's Streets Of Philadelphia, with the early days represented by Springsteen's favoured Growin' Up and Rosalita (Come Out Tonight). The post-*Greatest Hits* era encompasses the late 90s and early 2000s (The Ghost Of Tom Joad, Secret Garden, The Rising, Girls In Their Summer Clothes) and a couple of more recent country crooners (Hello Sunshine, Letter To You), which is all masterful, but it leaves a lot out. The absence of the unfairly excised Glory Days, some deep-cut crowd-pleasers (Blinded By The Light, I'm On Fire, Santa Claus Is Comin' To Town) and the renaissance period around Working On A Dream and Wrecking Ball suggests that trying to restrict Springsteen's very best to less than a double album is a losing game. *David Pollock*

Stackridge
The Forbidden City
★★★★
Esoteric ECLEC 32869 (2CD/DVD)
West Country popsters' swansong

It remains a tragedy that Stackridge never reached the heights they deserved. Their writing team of James Warren and Andy Davis was an underestimated British pop pairing, their 70s albums full of melody, wit and wordplay. This farewell concert from 2007, originally issued by Angel Air and now available as a complete audio-visual package, underlines their many talents and includes some of their best-remembered efforts like Slark and Lummy Days. And while there have since been re-formation attempts, it's a fitting memorial.

Founder members Mutter Slater and James 'Crun' Walter pitch in, while two female violinists add strings and much-needed visual appeal. Stackridge had zero image but plenty of musical ideas – too many to be pigeonholed. Enjoy 25 of them here. *Michael Heatley*

The Telescopes
Radio Sessions (2016-2020)
★★★★
Tapete 5240001 (CD, LP)
Neo-psychedelicists still making a racket

In recent times, The Telescopes has been a solitary affair, with Burton-On-Trent's own enfant terrible of noise Stephen Lawrie making strangely melodic albums such as Experimental Health, built from discarded kids toys and then manipulated with pedals and software. *Radio Sessions (2016-2020)*, recorded on stations from Los Angeles to Seattle in the US, is a reminder of what a remarkable noise the full ensemble is still capable of when they're let out in public. Opener Handful Of Ashes is pure transcendental noise that seemingly grows bigger as it feeds on itself; We See Magic And We Are Neutral, Unnecessary is a psychedelic trip that either induces pleasure or panic depending on your psychological state of being. Remember to strap in. *Jeremy Allen*

Type O Negative
Bloody Kisses
★★★★
Roadrunner 0081227827090 (2CD, 2LP)
Bloody marvellous

The Brooklyn quartet fronted by ex-Carnivore singer/bassist (and soon to be *Playgirl* centrefold) Pete Steele broke through with this, their third album, in 1993. With two lengthy keystone cuts in Christian Woman and Black No.1 (possibly the only song ever written about hair dye) and a deathly atmospheric take on Seals & Crofts' Summer Breeze, *Bloody Kisses* quickly became a goth metal go-to and cemented the band's reputation. This new double CD augments the original release with a second disc of rarities and oddities: this includes Suspended In Dusk (a track which was included on an amended, second pressing of the original CD) and both versions of Black Sabbath. For vinyl lovers, a 2LP set replicates that reissue with its alternate artwork, revised running order and miscellaneous edits. *John Tucker*

Ultravox
Lament: Deluxe Edition
★★★★
CBS CDLB 1459 (7CD/DVD, 5LP/LP)
Love's late adventure

Reissued 40 years after its release as a multi-disc CD or LP box set and as a standalone, half-speed-remastered LP, Ultravox's seventh album (and fourth since Midge Ure joined), *Lament* still sounds like the future. The big hits were the apocalyptic Dancing With Tears In My Eyes, whose sub-*Threads* nuclear-attack video will still make anyone over 40 shudder, the rather more cheerful One Small Day and the lumbering ballad of the title track, but there's equally rewarding music to be enjoyed – remixed by Moby, Steven Wilson of Porcupine Tree and others – if you dig deep into the many alternate versions. Now's your chance to do that, with the seven-CD box supplying 72 original, remixed and live cuts and the five 140gm clear-vinyl LPs offering 34. *Joel McIver*

Warhorse
The Recordings 1970-72
★★
Esoteric ECLEC 22868 (2CD)
Early-70s rock...at a gallop

Heavy hopefuls Warhorse are the group family tree artist Pete Frame could have used to link Deep Purple (bassist Nick Simper) and Yes (Rick Wakeman, who bailed before recording but returned to recruit singer Ashley Holt and drummer Barney James). In-between times, they cut two albums for the ultra-collectable Vertigo label and demos for a third: these, plus six live selections, complete the set. The Iron Butterfly-esque cover of Shirley Bassey's I (Who Have Nothing), also essayed by Status Quo, suggests a lack of confidence on the songwriting front; unfortunately the self-penned songs pale in comparison to the likes of market leaders Purple and Uriah Heep. With half a dozen labels having released Warhorse on CD, this may struggle to find a market. *Michael Heatley*

VARIOUS ARTISTS

In The Beginning There Was Rhythm
★★★★
Soul Jazz SJRLP 550 C (2LP)
When post-punk went funky

By 1978, with punk becoming its own caricature, bands that had rushed through the doors it originally opened started casting way beyond its confines, deploying its ethos to explore bass-propelled JB's grooves, liberated jazz, industrial discordance and Suicide-style electronic battle-weapons, often topped with political messages. Soul Jazz's first post-punk foray in 2001, this compilation brilliantly captured the anarchic spirit of the time, including A Certain Ratio (Shack Up, of course), 23 Skidoo, Gang of Four, Human League, Cabaret Voltaire and Throbbing Gristle (getting down on 20 Jazz Funk Greats). The Pop Group's magnificent She Is Beyond Good And Evil and The Slits' uproarious title track are highlights that led the charge for the funky ructions corralled on this consummate set. *Kris Needs*

New Albums

Styling It Out

A British icon taps into the sound of his post-Jam band on another late career classic. *By Daryl Easlea*

Paul Weller

66

★★★★★

Polydor 588 843 2 (CD, LP)

It is fascinating to think that Paul Weller has been a solo artist for 33 years; his time in The Jam and The Style Council that preceded it scraped a mighty 11 years together. At 22, Paul Weller was Going Underground; at 33, he'd fallen off the radar for the only time in his career; at 44 he was searching for new directions; at 55 he was producing some of his most experimental music. At 66, all his experience seems to have sweetly coalesced. In fact, it must be *fantastic* to be Weller at this present time – to have gone through *all that* and still be here, adored by many, yet now given the space denied by his fans and his critics through his early and middle years to be an artist. Comparisons abound with the great singular figures of pop such as Neil Young or Van Morrison – always pushing forward, acknowledging the past on their own terms, resolutely not bowing to the great god nostalgia.

On his 17th solo studio album, 66 – complete with its Peter Blake-designed cover – Weller relishes his role as seasoned pro, the actor-manager, overseeing his repertory company (Steve Cradock, Dr Robert, Ben Gordelier, Jacko Peake et al.) with valued returners (Max Beesley, original Jam guitarist Steve Brooks), sizzling guest performers (Say She She, Richard Hawley) and fresh(er) talent such as White Label and Le Superhomard. If 66 had been made in the 90s, it could have been the work of 'heavy friends'. Here, it resolutely is not. Everyone present – including co-writers Noel Gallagher, Bobby Gillespie, and Suggs – contribute solely to serve the material.

Although fundamentally a carve of the many sessions that sprawled out through lockdown (there is at least twice again of what made the cut), 66 is impressively coherent. Weller has called this his crooner album, but this is not an easy listening record, although it is very easy to listen to. Hannah Peel's Abbey Road-recorded orchestral arrangements are stunning yet never overwhelming, offering a feeling of the richness of Johnny Franz's work with Scott Walker or even Burt Bacharach on the sumptuous Rise Up Singing. Soul Wandering, Jumble Queen and Flying Fish are the nearest to 'attack' songs; the choruses and hooks are there throughout, and the palette of sounds is broad: a touch of Mariachi, perhaps? A salvation army band? A soulful Moog solo? Nothing seems out of bounds.

The Style Council documentary broadcast in 2020 seems to have assisted in Weller's rejuvenation. The fun and sense of mischief that marked the group's early years was such a breath of fresh air, and being reminded of it has sparked joy in Weller – if there *is* a frame of reference on 66 it's his time as a Council operative. With its line, "All down the avenues and cobbled mews", A Glimpse of You – co-written with Christophe Vaillant – is pure sunrise-on-Seine TSC; as is the waltz of My Best Friend's Coat and the cheeky You're The Best Thing guitar solo on Rise Up Singing. Away from the Council chamber, Nothing echoes Remember How We Started from his debut album. "Walking back through the silver trees, the light summer's evening breeze across my face," Weller sings at his most soulful.

It makes for a questioning, yet optimistic ride, in touch with nature and beauty. He is trying to find his role in life on the edge of a mighty ocean on I Woke Up; on Soul Wandering, Weller wants to believe in something greater, yet is "humbled by the majesty of the sea and the stars and your love." He is so glad he "opened his eyes" on Rise On Singing; on the beautiful Sleepy Hollow, he thanks "the river and the road, for showing me the way home." The notion of being 'home', whether physically, emotionally, or spiritually, resonates throughout the album. "I'm not tired of living," he sings on closer Burn Out; undoubtedly with half an eye on what he might be up to on *88*.

66 is an impressionistic journey through aging, time and people passing, watching young children grow and becoming a grandfather, while still checking newspapers for conspiracies. It's grown-up, accomplished, with a sense of play, yet never complacent; it's about not just living, but revelling in the moment. Paul Weller's electric autumn that began with *22 Dreams* effortlessly continues, and this may be the best instalment yet.

Q&A

Weller on how this is his crooner album, why there's no point writing political songs and more…

I saw you in Southend last week and it was an absolute treat.
It was a good one, wasn't it? All this tour's been good, though – every show's been great.

It seemed like an old acting masterclass on BBC Two with, say, Michael Caine teaching. You're in the middle and everyone, band and audience, had all eyes on you.
Well, what can I say to that [*laughs*]? I count myself very lucky that I'm still doing it.

The Style Council spirit seems to be with you at the moment – everything seems a little looser, would you agree?
Yeah, I guess so, seeing as you put it like that. I don't know how conscious that sort of thing is, those things sort of happen or don't happen, really. I don't want to keep going on about my age but one thing that is very nice about getting older is that you can experiment more and try different things. The older I get, the more open-minded I get.

> **"The older I get, the more open-minded I get"**

66 has a lightness of touch throughout . . .
This is my crooner album! I wasn't really thinking overall what it was going to be, I was just recording individual tracks. I've been working on it for two or three years, in between tours, and whatever else. There was this big build-up of songs, at least 20; I then thought, what am I going to do? Am I just going to keep on recording? Is there an album here? So, I just pulled out 12 of what I really liked. It was then a question of seeing what worked together and how the album would flow. I wasn't conscious of what mood it is or what mood I'm in because it was written over the course of three years at different times with different people.

You have some impressive contributors . . .
Bobby Gillespie wrote some words, Noel's on there, Suggs, Erland Cooper; Richard Hawley's playing pedal steel on I Woke Up. My old school mate, Steve Brooks, we started the band [*The Jam – Woking Ed*) together, he's on it.

You've got the Weller Repertory Company on the album, too, lots of old favourites, but it's lovely to see Say She She are on there.
I'd been listening to them and liked their stuff; I thought their harmonies and the sound they make

Photos: Nicole Nodland

Paul Weller: entering his crooner phase on *66*

would really work for In Full Flight. Luckily, they were working over here at the time doing Glastonbury, so they popped down for the afternoon.

So, *66* means you've now had 33 years as a solo artist. Do you think there is wisdom about being older?
Only that you know nothing. There are certain situations that you may know the outcome of; know how they are going to end. But otherwise, I'm the same as probably everyone else, or most other people – I just make it up as I go along.

There's no answer, is there?
Is there fuck! No one knows any more than you or me, so do your best and crack on.

That's part of the magic but also part of the grimness of it.
The bigger questions, yeah. I'm really lucky that I'm still doing what I do, man. I give thanks and praise every day for that. That I'm still fucking at it and there's still people that want to hear it.

You called out the Tories onstage in Essex. It was lovely hearing you talking a bit of politics again. I know you are always asked, could you ever go back to that?
I haven't written any songs like that, political songs, because it would be the same thing I wrote 40 years ago.

Walls Come Tumbling Down or The Whole Point Of No Return seem more apposite than ever...
Sadly, nothing in that world has changed.

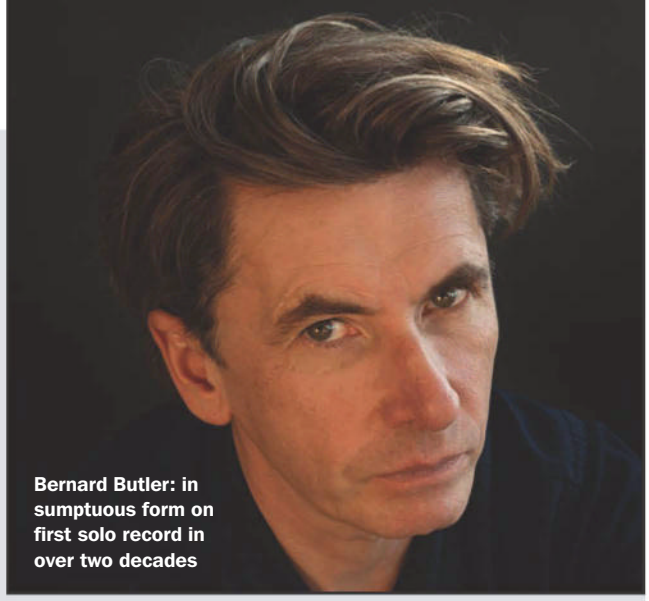
I mean, how did it happen?
It's even more blatant now. And they don't even bother trying to cover it up... it's just like letting all these funny little grown-up posh children do what they fucking like. I do feel, though, that people are seeing through it more now with this election coming up.

And finally, congratulations on being a granddad again.
Thank you. Little girl, bless her.
As told to Daryl Easlea

Photos: John Johnson

Yes, He Does Feel Better

One man bares his soul, and we all benefit. *By Terry Staunton*



Bernard Butler: in sumptuous form on first solo record in over two decades

Bernard Butler

Good Grief

★★★★

355 Recordings 355 REC 1 LP (CD, LP)

To paraphrase Michael Douglas as Gordon Gekko in *Wall Street*, grief is good. It helps us process tragedies and sundry other emotional upheavals, and hopefully emerge as wiser people. It's tempting, therefore, given the title, to approach Bernard Butler's first solo album since 1999's *Friends And Lovers* as a soul-searching appraisal of his last quarter century, and beyond.

Its maker doesn't argue with that (see below), having eschewed his frequent bent for collaboration to put himself in the therapeutic crosshairs and 'fess up to thoughts and feelings he might previously have been reluctant to address. This is a resolutely autobiographical record, its contents birthed by 30-plus years in the spotlight, but navel-gazing is kept to a minimum and the themes touched upon feasibly apply to all of us.

The scene is set in the opening Camber Sands (probably the first mention of the East Sussex holiday spot in popular song since Squeeze wrote Pulling Mussels From The Shell in 1980), its coastal tranquillity providing the jumping-off point for musings on unspecified chapters from Butler's past ("I'm not going to fan the flames/Nor bore you to tears about the good old days"). It's an elegantly rueful reminiscence, the slightly gruff quality of the singer's voice wrapped in Mariachi horns and sweeps of violins.

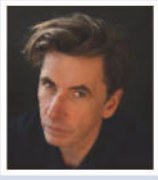
Geography plays further roles along the way, in remembering his father's tales of a boyhood spent leaping from a cliff-life outpost of Dublin (The Forty Foot) as a metaphor for facing fears, or when touching base with his own surroundings in London Snow, a "cautious tale" of how the vast metropolis at its picture-postcard prettiest only temporarily hides the hardships of living for the city.

And so it goes, themes of either escape or being trapped never far from front-and-centre, representing the cauldrons of contrast and dichotomies familiar to anyone with a pulse. Yet, there are undeniably pockets of *Good Grief* that apply more directly to Butler than his fans, most pointedly on the surface thrills of the catchy-as-hell Living The Dream.

Bernard wasn't long out of his teens when Suede hit big, and here he sings of "catching the moonbeams while I'm riding high", all too aware that fame could be fleeting and good times could be replaced by bad in a drumbeat. Promise can give way to problems, and it's always wise to keep that in mind – hey, maybe it *is* about you and me!

Likewise, the Mott The Hoople vibes and fuzzy reverb guitar intro to Pretty D aren't a million miles away from Suede's *Dog Man Star*, and the song's allusions to a former fellow traveller ("I don't care about the songs they said you wrote about me") are bound to trigger speculation. But take a couple of steps back from the canvas and you're in more universal terrain of conflict and reconciliation.

Butler isn't about to spoon-feed his listeners the answers to anything, though, and ultimately the most audacious trick *Good Grief* pulls off is in using veiled autobiography to frame portraits of the fragility of the human soul, which speak to everyone. That's why we should care about the songs he's written about us.



Q&A

Bernard Butler on finding the funny in grief, the wisdom of age, and getting to that "pure place".

Should we read significance into you titling your new album *Good Grief*?
If you like, but it's up to the listener to read their own significance into it, rather than try to get a handle on mine. The meaning of any song can change over time, anyway; it can mean different things to different listeners at different times in their lives. That's the beauty of music, I think, how it can speak to some people in one way and others in another. The title came because I experienced grief in the process of making the record, although I don't want to say more than that, but it shouldn't be shock-horror to anyone; it's something we all experience, time and again. But now, with age, I'm more comfortable in dealing with it than I was when I was younger.

> **"The record is the truth... I didn't want to write lovely metaphors of clouds"**

So, is this an album you would have struggled to make, say, around the time of your solo debut (*People Move On*, 1998) or *Friends And Lovers*?
I think so, yes; not only because now I'm older and more experienced, but because I realise that most of what any of us goes through has lighter sides as well as dark. I think there's a sense of humour attached to the subject matter of some of the songs that the younger me wouldn't have necessarily noticed. There's a lot of differing emotions on the record that I've, finally, decided to come to terms with and stamp on the front of my T-shirt. Like a lot us, I was taught to hide emotions in the past, but they inevitably bubble to the surface.

Given your bulging CV of collaborative work and the time lapse since your last solo album, would you say you've tended to hide behind others?
No, never, because I've always felt they were my records as well. I always tell people, "This is my record, too, you should know that." Just to wind them up, really, to get them going, but also to let them know I'm not just there as a mix engineer to press a few buttons. I'm in the room for a reason, and if the end result is something I wouldn't want in my own record collection, I don't want to be part of it.

Living The Dream is perhaps the most optimistic song, but not without undertones of caution. Are you prone to mood swings?
Absolutely! The record is the truth, it's autobiographical, and I didn't want to just write lovely metaphors of clouds. I wanted to write down what was in my brain, and if I tried to hide behind characters I wouldn't get to that pure place I wanted to. I approach every record I make as if it might be my last, so Living The Dream is ostensibly about that. When I started out I never thought of becoming Rod Stewart or making a long-term living out of music, so I'm eternally grateful there's still enough interest in me to carry on.
As told to Terry Staunton

A Certain Ratio

It All Comes Down To This

★★★★

Mute STUMM 492 (CD, LP)

Avant-funk veterans still blazing after all these years

The Manchester groove gurus are enjoying a fruitful streak. Only a year after the confusingly-titled but clearly brilliant 1982 album reminded us how lively they can be, this, with producer Dan Carey keeping things sharp, is another streamlined thriller, recorded in double-quick time. Eschewing guest rappers and working here as just the core trio of Kerr, Moscrop and Johnson, ACR again hit that Grace Jones or Talking Heads art-dance sweet spot, while referencing all manner of geopolitical shit. There's poetry, precision and punch, and the cheeky Keep It Real will have you wondering if Hendrix has collaborated with Tone Loc. Estate Kings brings a moodier memory-lane vibe, albeit over a bassline so funky you'll swelter. Get down to this. *Chris Roberts*

Adult Jazz

So Sorry So Slow

★★★

Spare Thought SPTH 003 LP (CD, LP)

Long-awaited follow-up from Leeds quartet

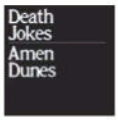
So Sorry So Slow is not just a neat title with an overabundance of sibilance – it's been a decade since Adult Jazz presented us with a full studio album, and six years since they began pinging new ideas around. The existential sense of trying to find one's place in an increasingly fractured world is a theme carried over from Gist Is, though this time there are added environmental concerns. Songs like Y-Rod are submerged in deluged strings to evoke the mighty oncoming catastrophe - courtesy of Canadian composer Owen Pallett who provides arrangements throughout - as well as on Windfarm, which features the brilliant cellist Oliver Coates. Experimentally mellifluous as is their wont, at times it feels like Animal Collective have gone barbershop. *Jeremy Allen*

Photos (Bernard Butler): Eva Vermandel

Arab Strap
I'm totally fine with it don't give a fuck any more
★★★★
Rock Action ROCKACT 157 (CD, LP)
Scottish duo take their cathartic misanthropy online

Since signing to Mogwai's Rock Action in 2020, Arab Strap have gone from fondly remembered purveyors of DIY songs caked in entertaining misanthropy, self-loathing and bad sex, to a going concern which tries urgently to claw at the truth of this moment. The opening triptych of songs here rail angrily against toxic internet trolling and online homogeny; "we built another world, but history and hate prevail," declares Aidan Moffat on Bliss, sneering at an online life which gives him "aggravation, insult and disinformation/Hatred, bias and predation/Suicidal ideation" on Sociometer Blues. As he goes on to dig into toxic masculinity, his own ageing process and urban isolation (on the striking Safe & Well), Malcolm Middleton's music is masterful, a combination of dense electronics and angry guitars which perfectly meet the mood of a fiercely current album. *David Pollock*

Amen Dunes
Death Jokes
★★★
Sub Pop /PCD1555 (CD, 2LP)
US indie explorer digs for the sounds of the times



Never an artist likely to be caught standing still, psychedelic art-pop auteur Damon McMahon flirted with pop melody on 2018's *Freedom*. Six years of creative frustration, post-Covid illness and weight loss later, McMahon sheds that creative skin for a seductively skewed set of meditations on modern culture, spiritual malaise and parenthood, set to restless electronic backdrops. You can practically hear him trying on new modes of expression for size, particularly when Rugby Child hits its Animal Collective stride five tracks in and then dissolves again. Stand-out track Purple Land is a weird cowboy lament passed through an electro-gauze; I Don't Mind resembles Vampire Weekend knocked sideways. McMahon's quivering tenor is a little mannered, but as the lush Round the World stretches out its apocalyptic anxieties over nine shape-shifting minutes, you can't fault his questing ambition. *Kevin Harley*

Bat For Lashes
The Dream Of Delphi
★★
Mercury KX 6501831 (CD, LP)
Sixth album serenades new daughter

Other people gushing on about the magic and meaning of their children is inevitable and sweet. Being the person listening to them do so isn't always quite as exciting. Natasha Khan, 18 years on from arresting debut *Fur And Gold*, has made an album all about her daughter Delphi and what motherhood represents to her, both personally and as a philosophical concept. Her woozy baroque pop has always walked a delicate line between Kate Bush and Enya: here, it lapses into perfume-ad whimsy. Starting well with the mesmeric repetitions of the title piece and beatifically lilting through some autobiographical reflections, it forsakes the pop-aware hooks and heat of 2019's *Lost Girls* and challenges you to embrace its blissed-out late-hours languor. *Chris Roberts*

Bibi Club
Feu De Garde
★★★
Secret City SCR 164 (CD, LP)
Montreal duo hit the bilingual pop jackpot

With style and spritz, Canada's Adèle Trottier-Rivard and Nicolas Basque merge Stereolab and The Velvet Underground on their second album, sung in French and English. Basque's pellucid guitars set the milky tone on La Terre, a sweet-toned and dreamy pitch harbouring deceptive reserves of fluency. Parc De Beauvoir sets Trottier-Rivard's gently fretful lyrics to a post-punk clip, complete with Hooky-esque bass break. Shloshlo adds Mary Chain-ish riffage, while La Feu takes a walk on the mild side of Lou Reed – witness, too, the "perfect day" of You Can Wear A Jacket Or A Shirt. The mix of glinting guitars and sing-song vocals can risk evaporating, but there's plenty here to beguile and charm, notably when the motorik glitch-pop of L'Ile Aux Bleuets takes off like music to race through the Louvre to. *Kevin Harley*

Isobel Campbell
Bow to Love
★★★★
Cooking Vinyl COOKLP 909 (CD, LP)
Glaswegian finds discomfort in technology

Isobel Campbell (of Belle & Sebastian and …and Mark Lanegan fame) is a definitively organic artist, with a caressing singing voice which is all in the breath and songs majority written for strumming acoustic guitars and lush strings. Yet her mesmerising second album after 2020's *There is No Other* ended a decade away due to 'label trouble' bears an underlying obsession with technology, particularly social media. Everything Falls Apart speaks of patriarchal gaslighting; "I'm so broken I'll go any way the wind blows," she muses on Second Guessing, tired of it all; the dream-pop Dopamine imagines her a tortoise in a world of hares, waiting for Mother Nature's rising. Where sparse electronics appear, they either lend a poppy, Neu!-like sheen to the downbeat 4316 or shroud Take This Poison in menace and foreboding. *David Pollock*

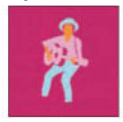
John Carpenter, Cody Carpenter & Daniel Davies
Lost Themes 4: Noir
★★★
Sacred Bones SBR 336 LPC 5 (CD, LP)
Slasher legend and family reunite for imaginary gore

The Master of Horror presents the fourth instalment of his imaginary horror soundtracks series, this time with added noir. As film titles go, opener My Name Is Death is dripping with potential, the great lost movie from the filmography of Carpenter himself maybe? (Kiss The Blood Off My Fingers might struggle to raise the adequate financing on the other hand). For anyone familiar with the series, *Lost Themes 4: Noir* very much does what it says on the tin, with Carpenter and son (plus godson) cutting and laying everything with a sense of merciless precision – a trick that's clearly harder than it looks. The musical ideas aren't always elementary either, with The Burning Door and Guillotine even touching upon the baroque at times. *Jeremy Allen*

DIIV
Frog In Boiling Water
★★★
Fantasy FAN 2398 (CD, LP)
Former dreampop sensations channel the apocalypse

After the release of 2012's debut, *Oshin*, DIIV were the toast of the New York indie scene. Led by the effortlessly cool Zachary Cole Smith, the band's profile rose quickly, thanks in part to Smith's turbulent, drug-addled relationship with Sky Ferreira and the inches it commanded in the tabloid press. Yet such attention did DIIV's music disservice, because their post-punk-inspired dream-pop was always arresting and inspired. With this new fourth LP, the four-piece have crafted one of their best yet. A commentary on end-stage capitalism, the likes of the title track, Brown Paper Bag and Soul-net come off like a shoegaze-y Nirvana or Elliott Smith. Murky, dour and troubled, *Frog In Boiling Water* is a beautiful warning, but a warning nonetheless. *Mischa Pearlman*

The Flowers Of Indulgence
Dylan's Lost Songs Vol 1
★★★
TBS Records 198082554648 (CD, LP)
Odds and ends: *Basement Tapes* are found again



Can Bob Dylan's *Basement Tapes* truly be called "lost" anymore? Traded for decades, and given official *Bootleg Series* release in 2014, no one has to look hard to find these mercurial recordings, informally laid down in 1967 by Dylan and what was becoming The Band. Yet their allure remains, and Scottish ensemble The Flowers Of Indulgence at least task themselves with rooting up some of the more obscure songs, even if it means they're not always the most memorable ones. Hear gusto and Dylan scholarship combine on Next Time On The Highway (chasing that '65-era "wild, thin mercury sound"), I Can't Make It Alone (shades of late-70s female backing vocals) and She's On My Mind Again (spectral Garth Hudson organ). *Jason Draper*

Dana Gavanski
Late Slap
Full Time Hobby FTH 516 (CD, LP)
Canadian singer-songwriter broadens horizons

Full of diverse, thoughtful songs, Dana Gavanski's third album is a powerful expression of her artistic talent. *Late Slap*'s impressive range is typified by the impassioned, slightly unsettling How To Feel Uncomfortable and the multi-layered title track's deft turns and superb harmonies. Indeed, the musicianship and vocal work are outstanding throughout, with Gavanski's extraordinary voice delivering some fascinating lyrical themes. There's a subtle hint of Kevin Ayers on Let Them Row, with its finely woven melody, while the mournful synth soundscape in Ribbon makes for a beautifully constructed contrast. The synths are also used to fine effect on Dark Side, which glows with a focussed energy. Elsewhere, Reiteration is an intense, emotional creation that elegantly concludes this excellent, assured album. *Steve Burniston*

Richard Hawley
In This City They Call You Love
★★★★
BMG 964028762 (CD, LP)
Class act from out on the edge

Here is a breathlessly understated set from someone who's flown from briefly being Pulp's guitarist to the heart of West End musical *Standing At The Sky's Edge*. Hawley is known for accumulating musical styles and on this record it's mostly what could be called ballads, although with the mesmerising pop edge of something from the late 50s, all tinkling guitar and bobbling bass. On Prism In Jeans and Heavy Rain, Hawley comes across as a classy crooner with a magnificently full yet delicate production. The album title, meanwhile, is from People, a near-whispered love song to his home town, Sheffield, then we have Hear That Lonesome Whistle Blow, a cinematic western gem, followed by Deep Space, a guitar-roaring romp. Inspired by much, yet never simply a homage. *Nick Dalton*

Jim Keller
Daylight
★★★
Continental Song City CSCCD 1202 (CD, LP)
Laid-back Americana from an industry veteran

San Francisco journeyman Keller's 2021 album *By No Means* earned him a cult following in Europe, and Daylight arrives as the intended second volume of a trilogy in collaboration with A-list producer Mitchell Froom. We're in laconic, strumming Americana territory, pitched somewhere between the breezy work of JJ Cale and the early battered troubadour songs of Tom Waits in the 70s.

There's a pleasingly unassuming air to these simple paeans; a smattering of soul on the romantic hangover of Pebble In My Shoe, a saloon bar shuffle to Mighty Love and a bluesy groove to the fatalistic Closer To Nowhere. Supporting players, including David Hidalgo of Los Lobos, stoke up the atmosphere and keep the songs punchy and direct. *Terry Staunton*

Picture Perfect

After 11 years and the loss of a bandmate, the Glaswegian indie-pop group's long-awaited return processes grief through great choruses and beautiful lyrics. *By David Pollock*

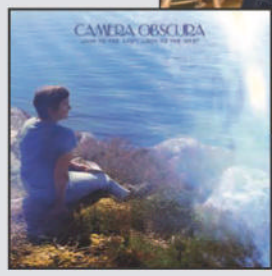
Camera Obscura: paying tribute to a lost bandmate on their first album in 11 years

Camera Obscura

Look To The East, Look To The West

★★★★

Merge MRG839 (LP, LP+, CD)



Glasgow indie-pop collective Camera Obscura's first album in 11 years is poignant, heartfelt and infectiously captivating, even without its personal backstory. Two years after the release of their previous record, 2013's *Desire Lines*, the band's keyboard player Carey Lander died tragically young, and the resulting decade-plus has clearly been a period of grief and recovery.

The band returned to live performance in 2019, with Covid delaying *Look To The East, Look To The West*'s arrival. All at once, it's everything that fans of this band – who follow them with a similar passion to the overlapping fanbase of their Glaswegian contemporaries Belle & Sebastian – would want, and an incredibly touching distillation of the process of coming to terms with the worst life can throw at you.

It begins in upbeat but bittersweet style, with Tracyanne Campbell's vocal and lyrics once again perfectly balanced between hope and regret, their tone of loss perhaps as applicable to a relationship as to death. That's certainly the sense amid the breathy beat-pop of Liberty Print, or Big Love, the most immediate song here, where the country twang of Kenny McKeeve's guitar mingles with keyboard player Donna Maciocia's bright playing alongside a disarmingly sexual coda.

These early songs are understated but irresistible, including the ode to female solidarity We're Going To Make It In A Man's World and the tender, waltzing Only A Dream. Then midway through the tone shifts, first with the drained piano ballad Sleepwalking and the refreshing, synth-heavy Baby Huey (Hard Times), songs which chime with Campbell's description of parenthood influencing her writing.

As the album moves towards its conclusion, its shape as a tribute to Lander is laid clear. Amid the laid-back, soulful fanfare of Denon, a song with a summertime groove like Smokey Robinson, Campbell remembers staying up listening to hits with a friend on an old record player. "Don't live with regrets because you only get one life/I know this, do you know this? Because she did," she sings, one of many heart-flutteringly personal moments. Buoyed by Maciocia's bright, West Coast Hammond organ lines, Pop Goes Pop reconnects with a sense of youthful wonder at music's ability to lift the spirits.

Sugar Almond, the penultimate song, is – it's fair to warn anyone approaching this album with grief of their own – difficult to get through without reaching for the tissues. A sparse piano ballad whose closing line reveals it as a personal letter to Lander, the sense of love and loss is tangible. "We'll never make it now to that seaside town," sings Campbell, "but I'll meet you in my dreams and we'll get right down/I'll live my best days, you'll give me courage to find my way."

After this, the closing title track feels like a hangover finally being shaken free, a hopeful ray of sunshine with the rain over and the streets still wet. This album is a spirited, catchy, poignant return, yet it's also the most affecting record about grief since Nick Cave's *Skeleton Tree*.

Q&A

Camera Obscura's Tracyanne Campbell explains how a band comes back after the loss of one of their own.

It's been 11 years since *Desire Lines* and nine since Carey died. How did the band reunite after that?

There was never a plan, circumstances just dictated how we got on with stuff. Carey died and I guess the band naturally broke down, there was no appetite for doing anything musically. People got on with their lives. I was engrossed in being a mum, although I suppose I got itchy feet when I made a record with Danny Coughlan [as Tracyanne & Danny]. We still met up, but we never really spoke about getting back together until Belle & Sebastian asked us to play the *Boaty Weekender* [in 2019]. Nobody wanted to say, I really want to play a gig, we didn't want to seem insensitive to the fact some people might not want to. But as it transpired, we all did.

How did this album emerge from that?

When we got back in the rehearsal room, we really enjoyed it. My creativity was unleashed again, I started writing songs very easily and organically, it didn't take much thought or effort. It felt like the old days when I would get into a creative period. I was writing in the kitchen when my kid went to school and my husband was at work. The conversation became, do we want to do something serious with them or shall I go off and do something else?

> **"It's important to be hopeful"**

Do you need these particular bandmates to write the way you do?

It's the familiar, isn't it? The songs I was writing were for us, and in a sense about us. They only belonged in that setting with those people. I wouldn't have pursued a lot of them if I didn't know I was going to record them with Gavin, Kenny and Lee, and with Donna, our new member. I couldn't have recorded a song like Sugar Almond with any other musicians, really, could I?

Many sound like love songs on the surface, but digging deeper they're all about loss and looking to the past. Would you agree?

More so that than love and romance, to be honest. There's a lot about me being a mother and wondering what my identity is outside of that. There's a lot of grief in the songs – grief for Carey, grief for my brother who died, grief for the loss of the band and of my identity. There are a lot of questions, searching for answers in the universe about who I am and who I want to be and where I'm going. All the big themes. Plus a lot of it was written during lockdown, when the world stopped still as the band did the same.

So why do so many of these songs sound light and hopeful?

I hope it's hopeful. Sometimes I've felt hopeless – certainly as soon as Carey died I felt lost, but when you've got a child and other people around you that you love, it's important to be hopeful. When you haven't done anything for a long time, for the reasons we weren't able to do it, there's no guarantee you can get that back. So I feel very humbled and grateful, it's a privilege to do this.

As told to David Pollock

Kid Congo & The Pink Monkey Birds

That Delicious Vice

★★★★

In The Red ITR 389 (CD, LP)

Birds take off on fifth flight

Armed with the pedigree eloquently described in 2022's sparkling *Some New Kind Of Kick* autobiography, including starting the Gun Club with Jeffrey Lee Pierce, Cramps and Bad Seeds, Kid Congo Powers formed his Pink Monkey Birds in 2005 and comes storming back with a new lineup on his first album since 2016's *La Arana Es La Vida!*). Coated in the sand-blown resonance of living in the Arizona desert, the set compellingly straddles reverb-drenched instrumentals (East Of East), garage-fuzz work-outs (Wicked World's outstanding hellfire duet with Alice Bag from the Bags), atmosphere-drenched slow-burners (The Smoke Is The Ghost) and magnificent Gun Club evocation Silver For My Sister before closing with brain-melting 17 minute mood piece Murder Of Sunrise. One of 2024's evocatively cool finest.

Kris Needs

Kings Of Leon

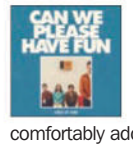
Can We Please Have Fun

★★★★

LoveTap/Capitol 6523250 (CD, LP, Cassette)

Dour brothers come good on their album title

Although still selling out stadiums, it's been a few



albums since the resolutely grumpy Followill brothers have been able to comfortably add many new songs to the set. A combination of their first change of label and, more importantly, hiring Harry Styles' producer Kid Harpoon has shaken off the ennui. Original fans will revel

in the breakneck Nothing To Do and Britpop-ish anthem Hesitation Generation as signs Kings Of Leon can still seem like the last gang in town. Even more impressive is a new lightness of touch, like the soaring key change in Actual Daydream and stately closer Seem's slow build into resembling *Stranger Things*' theme. It all hangs together with ease, making for Kings Of Leon's most fun album since the Noughties. *John Earls*

The Korgis
UN-United Nations
★★★★
Korgis Records UNBLUECD 2401 (CD)
Synth popsters off the leash

When The Korgis hit the charts in 1979 they were serious and sensible: dark suits, dark glasses, nice tunes. Forty-five years later they're like madcap youngsters: curious outfits and wide-eyed pop ditties. And, too, now a largely guitar-led five-piece rather than a synth-pop duo, with songs like Another Perfect Day In San Tropez and the particularly fabulous Good Old Days Of The Cold War. Ex-Stackridge James Warren is central with partner Andy Davis long gone. Surrounding him are keyboard maestro John Baker, a Korgi since 1980, and Al Steele, ebullient guitarist and lyricist. Even the slow songs are fun, with Matala Moon, possibly about Joni Mitchell living in a cave in Crete, featuring electro popster Marley Davidson. Outrageously irrepressible. *Nick Dalton*

Holly Lerski
Sweet Decline
★★★
Laundry LAUNDRYSD 5 (CD)
A cool adventure through California

The songs for this gentle folkie-Americana road trip along the West Coast (US not UK) were written on a solo, soul-searching trip by this Brit singer formerly of turn-of-the-century indie band Angelou. And there's a list of dates and locations to prove it, like the charming, ukulele-driven Carmel, written on the beach. There's the fleeting musical interlude Yosemite and a couple from Big Sur, all having a laid-back, sun-dappled air, with namechecks for Kerouac and Ginsberg. It's recorded in Nashville but never slips into country mode, the pedal steel and guitars offset by dulcimer, viola and cello, while low-key drums keep the wheels spinning. At times it's not unlike lo-fi Canadians, The Great Lake Swimmers, yet with a feel all its own. *Nick Dalton*

Sananda Maitreya
The Pegasus Project: Pegasus & The Swan
★★★★
Treehouse THP 113 (2CD)
Expansive experimental pop from former superstar

After swaggering fully-formed into megastardom, then swerving leftwards into consumer-confounding art-pop, the artist formerly known as Terence Trent D'Arby has long been living for pleasure alone in Milan, releasing records at nobody's behest but his. *Pegasus & The Swan*, his 13th, concludes a three-album arc he began in 2017. Sprawling over two discs, subtitled 'Songs From The Echo's Edge!', loaded with skits and interludes peopled by characters ranging from Count Dracula and Zeus to his own alter-egos Ben Downs and Mr Correcto, it's a psychedelic pop-rock opera, not dissimilar in atmosphere to his friend Prince's *Around The World In A Day*. If this all sounds concept-heavy and overly ponderous, it shouldn't: its two hours are enormous fun to wallow in, and the man still has a voice to die for. "What's better than doing the things you like?" he asks rhetorically. "Nothing at all..." *Simon Price*

Mdou Moctar
Funeral For Justice
★★★★
Matador OLE 2031 LP (CD, LP)
Politically charged desert blues from West Africa

Niger's Mdou Moctar unleashes righteous anti-imperialist fury on his third long player, an album that embodies the punk energy his Tuareg band are able to marshal in a live setting. On cathartically angry songs such as Oh France and Modern Slaves, a sense of frustration with a dire political situation exacerbated by colonial interference is palpable, even when it's not possible to understand what he's singing about. Sousoume Tamacheq, meanwhile, careens at a frightening pace, ducking and weaving as the songlines intertwine with the serpentine guitar lines. A tight rock unit unleashing holy hell can be surprisingly revelatory in a world where music more and more is constructed and layered within the bars of a digital audio workstation. *Jeremy Allen*

Charlie Parr
Little Sun
★★★★
Smithsonian Folkways Recordings SFW 40262 (CD, LP)
US country-blues man shines bright

Featuring excellent musicians, Charlie Parr's 18th album is a dynamic, bluesy set that energetically declares itself from the outset. As Portland Avenue fades in we get a tale of neighbourhood and community, soundtracked by a joyous, disciplined groove. It's typical of *Little Sun's* vivid fusion of emotions and themes. The album's music explores broadly recognisable styles, superbly delivered by the likes of Marisa Anderson on guitar and Asher Fulero's keyboards. There are powerful moments throughout; the lengthy, poetic Bear Head Lake expresses the complex feelings evoked by the natural environment and Pale Fire offers similar reflections, with its spacious, fluent tone. Stray's compassionate portrayal is another poignant highlight and Parr's droll wit shines in Sloth, the closing track. *Steve Burniston*

Rosali
Bite Down
★★★
Merge Records MRG 824 (CD, LP)
US songsmith's hazy fourth

Songwriter/musician Rosali Middleman has created a set of thoughtful and emotionally direct songs such as Rewind and the title track. One of her fouth album's impressive features is the deft way the musicians lock the sound together, something instantly apparent on the precise, disciplined opener, On Tonight. The album would have benefited from a slightly wider variation in pace, with an additional up-tempo song or two. Nevertheless, Middleman's articulate, assertive writing is skilfully presented in songs such as My Kind and May It Be On Offer. The contributions from the band, including co-producer James Schroeder on guitar/synths and drummer Kevin Donahue, are exceptional throughout. One highlight is their work on Change Is In The Form, where the surging power is reminiscent of Neil Young. *Steve Burniston*

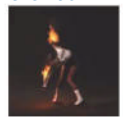
Marco Rossi
Since Returning From The Moon
★★★★
Last Night From Glasgow LNFG 152 (CD)
One-man band sticks ambitious landing
Don't Have Nightmares is Marco Rossi's opening entreaty on an album that

wastes no time in plunging the listener into a fun-house take on late-60s brown-acid psychedelia, replete with malfunctioning Saturday daytime-TV synths and a solo comprised of squawking and oinking farmyard animals. Creatively, it's the stuff that dreams are made of, though *Since Returning From The Moon* finds Rossi surveying a world in which – despite the ostensibly cheery harmonies that welcome visitors to the alt-pop stomp of Watery Lane – the water levels are rising at an alarming rate. There's fury here ("Give us a heart that we can get behind/A fucking statue matters more to your kind," Rossi sings on The Dregs, the request adopting a sinister edge in his overdriven burr). There's also a refusal to succumb to despair, evidenced most obviously in the fact that this album exists at all, recorded as it was by Rossi singlehandedly, using a makeshift set-up in his son's bedroom. Lo-fi it is. Low on ideas it is not. *Jason Draper*

Villagers
That Golden Time
★★★
Domino WIG 521 (CD, LP)
Conor O'Brien's return to intimacy

Villagers' fifth album, *Fever Dreams,* in 2021 was their fullest-sounding, featuring their most band-led arrangements. Here Conor O'Brien strips everything back again to meditate on the benefits of creating art in such troubled times. Veering between raw intimacy and a suffocating world-weary sigh, O'Brien mostly gets the balance right. The gorgeous Brother Hen encapsulates Villagers' career-long search for childlike wonder in three-and-a-half minutes, with First Responder's similarly simple chorus also showcasing O'Brien's talent for rejecting any fuss. After its relatively bouncy intro, Money On The Mind becomes dispiritingly cynical, but by then Villagers have again proved a mastery of spartan pop. When guests do arrive, such as Planxty's Donal Lunny rhythmic bouzouki, it adds as much joy as an orchestra could achieve. *John Earls*

St. Vincent
All Born Screaming
★★★
Virgin Music/Fiction 2280183 (CD, LP)
Shapeshifting star's self-produced seventh amps up the rock



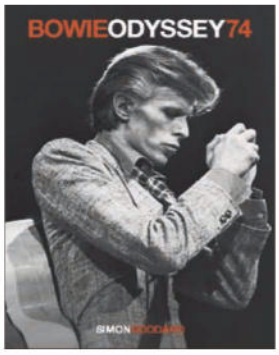
If the groovy way St. Vincent channelled the sexy 70s on 2021's *Daddy's Home* floated your boat, prepare to revisit dry ground. This honours her rock roots. The guitar grinding is as heavy as the existence-is-hell thoughts. It's "post-plague pop", she's said, and the persona adopted now is more Albini than ABBA. Yet even when she's headbanging with guest drummer Dave Grohl on Broken Man, there's wit in the knowing interjections. The album gallops through gears from Lou Reed to Prince, cheering up (a bit) as it goes along, and Flea, featuring Cate Le Bon, even has what can only be described as a Yes section. The titular finale ascends from ska to Jean-Michel Jarre. Not her best, but never dull. *Chris Roberts*

Richard Thompson
Ship To Shore
★★★
New West CDNW 6578 (CD, 2LP)
Fairport founder turns psycho killer

Six years after the acclaimed *13 Rivers*, folk-rock legend Thompson returns with a typically idiosyncratic collection of self-penned, guitar-driven ditties. The prominent harmony vocals of Zara Phillips (no relation to the royal), whom he married in 2021, recall first wife Linda Thompson with whom he shared the 70s spotlight. The music is heavier, spikier than its predecessor: only by track 10 of 12, Life's A Bloody Show, does the intensity level drop. There's even shades of Talking Heads; interestingly, RT and David Byrne briefly collaborated back in the 90s. Plenty of words as well from the recent autobiographer, though a few more typically sparse arrangements – as on What's Left To Lose, a standout that fades too early – might have leavened things. But long-time fans will not be disappointed. *Michael Heatley*

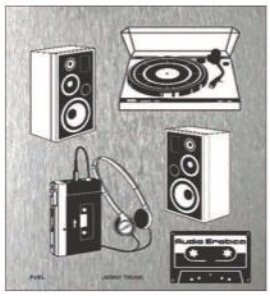
NEXT MONTH
David Bowie John Grant
Linda Thompson Paul McCartney & Wings
Rusty Egan Dirty Three

Books



Bowie Odyssey 74
Simon Goddard
★★★★
Omnibus Press, £16.99
ISBN 9781915841032, 168 pages
… In which Bowie shakes off glam's shackles yet becomes prisoner to his addictions
Of the five titles in Simon Goddard's ongoing *Bowie Odyssey* series, this 1974 entry is arguably the most timely. While chronicling the Ziggy crack-up, *Bowie Odyssey 73* skated close to self-parody in a way that was perhaps fitting, given Bowie's need to avoid the same, but also exhausting for a reader ready, like Bowie, to move on from glam. Here author and megalomaniacal rock star enter new territory, and although 1974 is largely a transitional year for Bowie – the troubled rock of *Diamond Dogs* being rapidly shunted aside for Philly soul and the *Young Americans* sessions – Goddard wrings from it every ounce of career jeopardy and coked-up delusion, placing Bowie's search for an escape hatch against a bleak social backdrop in which the opening of *The Exorcist* is a mere prelude to such events as a fatal stampede at a David Cassidy gig and the brutal murder of a wife by a husband whose misguided beliefs make Regan MacNeil's possession seem harmless daydream. Fleeing to the US, Bowie makes his own increasingly perilous choices: the high-wire act which he performs with his creativity and his sanity is masterfully drawn – a rock'n'roll suicide as bonkers and brilliant as it needed to be to secure future freedoms. Fifty years on, the world faces new ills, needs new heroes, yet the desperation of these times feels all too prevalent. *Jason Draper*

A Strange Celestial Road: My Time In The Sun Ra Arkestra
Ahmed Abdullah with Louis Reyes Rivera
★★★★
Blank Forms Editions, £26
ISBN 9781953691163, 536 pages
A journey through Sun Ra's universe and more
Though not as well-known as some of Ra's more prominent sidemen – think John Gilmore, Marshall Allen and Pat Patrick – Abdullah is a formidable trumpet player who spent over 20 years with the fabled Arkestra. His eloquently written memoir vividly delineates his journey from Harlem into Ra's mysterious universe, a strange world defined by warp-speed music, mystical teachings, marathon rehearsals, and arduous road trips, all for little financial reward. Born Leroy Bland, Abdullah, who joined the Arkestra in 1975, affectionately reveals Ra's idiosyncrasies (like painstakingly checking hotel rooms for vibrations before allocating them to band members), together with the inner workings of the Arkestra. We learn that although Ra frowned upon drug use, most of the band secretly dabbled in it; they also ignored his advice to avoid women, particularly Abdullah, who found monogamous relationships too restrictive. Though Abdullah's Sun Ra experience is the book's main focus, we are privy to much more, especially regarding the trumpeter's fascinating life, with its tangled romantic relationships, and his pivotal role in the influential loft jazz movement of the 70s when New York-based jazz musicians sought self-reliance. *A Strange Celestial Road* is an essential read for those seeking to know more about Sun Ra; more importantly, it sheds valuable light on the lives of black jazz musicians in the post-bop era. *Charles Waring*



Audio Erotica
Jonny Trunk
★★★★★
Fuel, £26.95
ISBN 9781739887810, 240 pages
The joy of decks: hi-fi highlights from bygone days
As the listening experience has been compressed into tiny hand-held devices, there are generations of music lovers for whom immersion in the full-force output of a finely calibrated stereo system is something that can only happen outside the home, in clubs or gig venues. Was a time, however, when most households had a bulky set-up of some sort, and Jonny Trunk's latest book celebrates the golden era of hi-fi hardware in the second half of the 20th Century. Arranged alphabetically, with scans of brochures that are, in some cases, as rare as the vintage gear itself, *Audio Erotica* offers potted histories of the companies behind the tech, all accompanied by I-want-I-want-I-want examples of graphic design (Braun's monochromatic mid-50s colour schemes), 70s interiors (Sansui's aspirational penthouse staging) and age-old "sex sells" marketing (Celestial's flagrantly disconnected "Get It On" campaign). No human form can compete with the Disco Tower dreamed up by Norwegian manufacturers SEAS. Such kit makes *Audio Erotica* as much a fetishist's dream as Trunk's first fuel collaboration, *Dressing For Pleasure*. *Jason Draper*

My Mama, Cass
Owen Elliot-Kugell
★★★
Omnibus Press, £25
ISBN 9781915841001, 304 pages
An offspring's examination of a pop star parent
Owen Elliot-Kugell was just seven years old when her mother, The Mamas & The Papas' charismatic singer Cass Elliot, died in a London flat in 1974. Understandably, therefore, the first-person childhood reminiscences in this biography are outweighed by dogged research into the wider life and times of a woman whose immediately recognisable voice helped soundtrack the Summer of Love.

Presumably, being the star's daughter opened doors other biographers might have found frustratingly closed, so even though much of what appears is information with which fans will already be familiar, there is intrigue in the author's unravelling of the myths surrounding Cass' death and her investigations to learn more about her bassist biological father. In that respect, it's very much a book of two halves, the first irritatingly matter-of-fact with no real critical appraisal of the music, and the second an emotionally driven detective story of sorts.

Arguably, the lion's share of insight comes when Elliot-Kugell writes about trying to launch her own career in music; the long-standing obstacles faced by women, generally, or anyone trying to escape the shadow of a famous, borderline iconic parent. Prior to that, while there's a passion in what she writes about Mum it's oftentimes hampered by flat, unengaged prose. *Terry Staunton*

Tales Of A Wild Dog
Carl Canedy
★★★
New Haven Publishing, £21.99
ISBN 9781949515688, 290 pages
Interesting autobiography from The Rods' drummer
When The Rods first burst onto the scene in 1981 the band appeared to have arrived fully formed. There was precious little backstory in the press and seemingly no mention of their 1980 self-financed first album *Rock Hard*. Still, the Cortland, New York State, power trio's self-titled major label debut copped a five-star review in *Sounds*, they went down a storm as the openers on Iron Maiden's 1982 UK *Beast On The Road* tour and for a while at least seemed they could be the Next Big Thing.

The title of Carl Canedy's autobiography, *Tales Of A Wild Dog,* harks back to the band's third album, but in reading it you soon discover that he's really nothing of the sort. Although The Rods cultivated a 'where's the wimmin?' party-animal image, Canedy eschews drink and drugs to be, as the numerous people quoted in the book testify, a powerhouse drummer, a highly driven – and inspirational – musician and a gifted producer with a roll-call of credits from the 80s' US metal scene. Largely structured around the albums he's either played on or worked on his book fills in that back-story: his first bands, his days with the fledgling Manowar and how The Rods developed their craft. And it ends with a bombshell which would shock any 66-year-old. It's an interesting story, well-told. *John Tucker*

Through The Crack In The Wall: The Secret History Of Josef K
Johnnie Johnstone
★★★★
Jawbone Press, £16.95
ISBN 9781916829046, 248 pages
The great Edinburgh post-punks are lovingly documented for posterity
Josef K, according to this book's introduction writer Stewart Lee, made "the thin, stringy serrated sounds of clever suspicious men in sunglasses after dark and second-hand suits, flirting with the Dionysian thrust of funk." As a young man, he imagined them as at home with the sounds of Studio 54 as they were with the writing of Franz Kafka.

What Lee's glowing recommendation of Paul Haig and his louche bunch of Edinburgh post-punks sets up, Glaswegian writer and *Record Collector* contributor Johnnie Johnstone delivers upon, with a lovingly thorough exploration of the band, their life and their times. Amid the backmatter, every one of their songs is broken down and described, while each member is invited to list their 19-year-old self's cultural highlights.

Drawing on his own interviews with the quartet, and contributions from key opinion formers like Johnny Marr, Alex Kapranos and Jon Savage (it's sometimes unclear which of these are fresh and which are archival, but they're all contextually rich and relevant), the group's three years in existence are forensically detailed. Like Lee, Johnstone's formative years were in the time before instant virality, and if a band weren't getting heated word-of-mouth or well-represented in record shops, they might lapse into obscurity. His determination to faithfully record and reignite interest in Josef K does them proud. *David Pollock*

Welcome To The Club: The Life And Lessons Of A Black Woman DJ
DJ Paulette
★★★
Manchester University Press, £20
ISBN 9781526166906, 264 pages
Manchester's resurgent veteran DJ testifies to life as a female of colour in clubland
"I am black history," declares Manchester's own DJ Paulette at the end of her thoughtful and forthright memoir, while pointing out that in 2022 she was the first female of colour to win *DJ* magazine's Lifetime Achievement Award.

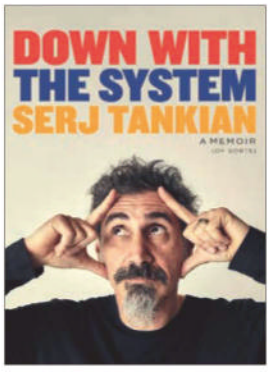
The problem with recording overarching histories of dance music culture – although many writers have given it a damn good try – is that clubbing often happens in local isolation, with scenes and celebrities emerging from the nightclub down the road. Important stories and perspectives get missed out or swept aside.

Using her "unique perspective of an outsider with insider knowledge and an insider with outsider knowledge", then, this book is testimony as much as memoir. It puts on record Paulette's own journey from Manchester's Hacienda in the early 90s, to the superclubs and PR offices of London, to a decade-long sojourn living and playing in Paris, to a debauched period in Ibiza and now back home for the career revival.

There are brushes with racism and sexism along the way, but Paulette's story is one of winning through thanks to her listening to her own experience. Told in brisk, detailed, personable prose, her story will be relatable to any DJ, taking in bad gigs, bad choices and the inevitable obstacle that is "caning it", to finally see the upside in an industry where diversity is now accepted and age is no obstacle. *David Pollock*

Wales: 100 Records
Huw Stephens
★★★★
Y Lolfa, £17.99
ISBN 978-1912631476, 224 pages
A personal journey through the Land Of Song in list form
Nobody is better-placed than Huw Stephens to attempt a definitive overview of the musical history of Wales. As a BBC radio presenter, festival founder and label boss, Stephens has been integral to the Cardiff scene, and one of Welsh music's foremost advocates, for a quarter of a

century. However, a definitive overview isn't what *Wales: 100 Records* attempts. Instead, Stephens states, he's gone with his gut instinct: to paraphrase one of Wales' finest, this is *his* truth. While this inevitably means glaring omissions (Visage and Gene Loves Jezebel are missing entirely, while Dave Edmunds and Budgie appear only in passing), the scope of Stephens' narrative is impressive, from a piece of Ivor Novello sheet music in the 1910s to a digital-only EP by rapper Minas in the 2020s. Most of the biggest hitters – Shirley'n'Tom, Shaky'n'Bonnie, Scritti, Alarm, Manics, Furries – are represented, but the book is strongest when highlighting the records you *don't* already know. Just under half Huw's hundred are *Cymraeg* (Stephens is bilingual), and their stories are fascinating. For example, Dwr by Huw Jones, a 60s protest song about the still-controversial flooding of the Tryweryn valley to create a reservoir serving Liverpool. And, in a small country like Wales, everything's connected, however disparate the genres: a fact Stephens illustrates by tracing a meandering thread from Ynys Mon's traditional harpist Llio Rhydderch to Wrexham's rave hitmakers K-Klass. A highly enjoyable warren of rabbit holes. Or, as they say in Welsh, *tyllau cwningen*. *Simon Price*



Down With The System: A Memoir (Of Sorts)
Serj Tankian

★★★

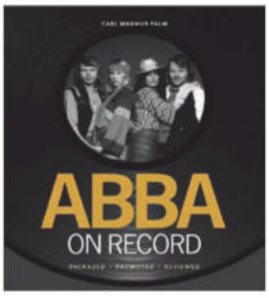
Headline, £25

ISBN 978103540362-2, 344 pages

System Of A Down singer seeks justice

"Art exists for its own sake, much like the universe itself," burbles System Of A Down singer Serj Tankian in his autobiography, which serves two purposes: to explain why his multi-platinum metal band haven't done much in recent years and, rather more importantly, to draw attention to the Armenian genocide of 1915. The former is apparently because Tankian and SOAD's guitarist Daron Malakian constantly fight for equal input. The latter has been a lifelong struggle for Tankian, whose goal – to have the west recognise Turkey's murder of millions of Armenians a century ago as a genocide – has only been partly accomplished, despite decades of activism.

Tankian can be a bit of a bore at times: he occasionally indulges in clutched-pearls melodrama ("My dog Bowie caught a hummingbird... I was overcome by the frail, desperate beauty of this creature my dog had just attacked"), and his musings on his "spiritual journey" are very Californian. We could have done with more tales of backstage debauchery, too. Still, Tankian's intentions are definitely sincere: his ongoing mission to raise awareness of one of Europe's lesser-understood atrocities – in which his own family were involved – is a serious one, detailed convincingly here. *Joel McIver*



ABBA On Record: Packaged – Promoted – Reviewed
Carl Magnus Palm

★★★★

CMP (abbaonrecord.com), £120

ISBN: 9789151909806, 456 pages

Worth taking a chance on

Carl Magnus Palm was the first writer to treat ABBA with solemnity and gravitas. After examining their lives in detail (*Bright Lights, Dark Shadows*), their studio time (*The Complete Recording Sessions*) and more, Palm now explores a vital part of the group's story: how their records were marketed and received. Beautifully illustrated, and featuring many eye-witness accounts, *ABBA On Record* is detail-rich: for example, a seven-page essay on how they got their name; a look at the CBS pluggers faking a wedding at the BBC for I Do I Do I Do I Do I Do; the reception for *Singles – The First Ten Years*. Palm explores the peaks and troughs in the group's popularity: as the group's appeal wanes somewhat in 1977, Al Ries and Jack Trout's *The 22 Immutable Laws Of Marketing*, looking at the difference between 'fads' and 'trends', is discussed. ABBA suffered market saturation, pulled back and entered the splendour of 1978-80. *Voyage* – the coda to their career that few expected – is explored fully as well. The real coup here is the 62-page overview of engineer Michael B Tretow's 'on the side' studio tapes. Palm was given access to Tretow's archive of reel-to-reels that he kept running, capturing works in progress. It is reminiscent of when Mark Lewisohn first described The Beatles' sessions – somehow far more exciting than when the tapes/tracks were later heard. Palm is always cool and measured in his assessments and never lets adoration cloud his judgement. *ABBA On Record* is a vital, vibrant addition to any ABBA bookshelf. *Daryl Easlea*

The Beatles: Extended Play In The U.K.
Richard Noller with contributions by Ed Dieckmann

★★★★★

APCOR (apcor.net), £55

ISBN 9789082843484, 500 pages

One for the beautiful people

As young second wave Beatles in the 70s, this writer was always a little bewildered by The Beatles' Extended Play output from the previous decade. As the group's singles and albums were plentiful, why (aside from two releases, of course) would fans want the tracks again on these pressings? Richard Noller answers this question and many, many more in *Extended Play In The U.K.* which does for the EP what last year's exhilarating *Made In The U.K.* did for the Fabs' 7"s. With its extensive illustrations of label variants and sleeves, *Extended Play In The U.K.* is an all-you-can-eat selection of this particular branch line for the discerning Beatles collector. A page is devoted alone to the 11 colour variants of the *Magical Mystery Tour* EP lyric sheet; there is full explanation given to the additional set in the 1981 EP box set; the recent extended play additions to the *Let It Be* and *Revolver* sets are covered, the unofficial releases, foreign releases, and fascinatingly, the Streaming EPs that Apple released 20/21. Obviously, *Extended Play In The U.K.* is more niche than the first book, but similarly exquisite; there is a supplement, too, for the singles book, covering omissions and all of the iterations of Now And Then. LPs next? *Daryl Easlea*

Films

Mogwai: If The Stars Had A Sound

★★★★

Adler/Blazing Griffin (Release TBC)

... they would sound like this...

A Mogwai album at No 1 – who saw that coming? Nobody, but this happy eventuality greeted *As The Love Continues* in 2021, testifying to the devotion of Mogwai's fanbase. That passion and chart-placing form the basis for this discursive and unconventional doc from director Antony Crook, honouring a band who go about things the long way and in their own way.

Guitarist Stuart Braithwaite begins the film by recalling John Peel's belief that Mogwai would be a band just "a couple of weirdos" liked. But those weirdos massed early with *Young Team*, the debut album that asserted Mogwai's facility for rapturous noise and provided this film's title, and then massed some more as Mogwai skirted known routes to success.

Likewise, Crook skirts many music doc clichés. With starry talking heads (Alex Kapranos aside), group interviews and intra-band dramas largely absent, collaborators (Arthur Baker), artists (Douglas Gordon) and writers (Ian Rankin) assess why Mogwai's charged tumult hits so hard. Rare archive footage shows that impact in hair-raising motion, from formative furies at Glasgow's 13th Note to face-scorching MELT Festival deluges. Meanwhile, fans testify touchingly to how Mogwai summon vast unspoken emotions in sound. The result is a fully felt tribute to a band whose undeviating sense of purpose has inspired unswerving love in return, all the way to the top of the charts. *Kevin Harley*

Ayreon
01011001 – Live Beneath The Waves

★★★★

Mascot / Music Theories (2CD/DVD, Blu-ray)

Hugely impressive progressive metal live show

In September 2023, Dutch multi-instrumentalist Arjen Lucassen once again took over the 013 in Tilburg for a weekend to present his most impressive and expansive offering yet. While previous years had seen the staging of *Universe* (a greatest hits collection) followed by the *Into The Electric Castle* album, bringing his 2008 release *01011001* to life would require everything to be bigger. Much bigger. As the DVD / Blu-ray shows, every stop was pulled out to present the album – which features 17 different singers as well as a stellar band – as it deserved, with an impressive stage set and a hugely enthusiastic audience. The original studio album is progressive metal at its most spectacular, and, naturally, onstage it takes on a life of its own: hugely bombastic and relentlessly unapologetic. With such a great backing band and so many top-quality vocalists – Damian Wilson, Anneke van Giersbergen, Jonas Renkse, Hansi Kürsch and Tom Englund to name but a few – highlights come thick and fast, although when Lucassen himself first makes an appearance on Connect The Dots the roof comes off. The audio is great, but you really need to see the visuals to appreciate the majesty of it all. For completists, the same day sees the release of Lucassen & Soeterboek's Plan Nine's *The Long-Lost Songs*, a collection of more straightforward rock songs newly worked up from demos recorded by Lucassen and singer Robert Soeterboek in the early 90s. *John Tucker*

Joe Bonamassa
Live At The Hollywood Bowl

★★★★

J&R Adventures (CD/DVD, CD/Blu-ray)

Hollywood star

Topping last year's beautifully shot *Tales Of Time* show, recorded in the opulent setting of Colorado's Red Rocks Amphitheater, was always going to be stretch. But Joe Bonamassa isn't a man to do things by halves and last August he knocked another item off his bucket list by headlining the Hollywood Bowl, filling any empty space on the legendary stage with cameras and a 40-piece orchestra.

As a number of bands have discovered, working with orchestral backing can sometimes be counter-productive with, in some cases, band and orchestra seemingly at odds, but here the two factions complement each other beautifully. Self-Inflicted Wounds from *Redemption* sounds particularly soulful with its full orchestral backing, The Ballad Of John Henry is sublime, and it's interesting to hear the orchestra taking the place of the theremin during Last Curtain Call.

But despite the orchestra and Bonamassa's incredibly talented band, the star of the show is, naturally, Bonamassa himself. Centre-stage, shaded, suited'n'booted, the man who is one of the world's greatest guitarists gives – as ever – an incredibly passionate performance, at times seemingly oblivious to the spectacle of which he is the major component. The setting is impressive, the performance flawless. What more could you need?
John Tucker

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SOUTH EAST

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Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF.** Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Alan's Record & CD Shop – 'Diggers paradise! Over 15,000 records and 3,500 CD's. Soul, Reggae, House, Dance, Blues, Hip-Hop, Jazz, Rock, Punk, World Music. Open Tuesday to Sunday 12:00pm to 6:30pm.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. adrecordshop@gmail.com

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsford's only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **188 Seaside, BN22 7QR** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Sounds Original, Ealing

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene Records – 'Independent, vinyl only, record shop in Watford - a 5 min walk from Bushey station. A vast selection - 1000's of second hand, original only, vinyl records. All genres and budgets. New stock daily, rare records always available. Bulk and trade customers welcome. Open Weds-Sat 10-5pm'. **125 Pinner Road, Watford, WD19 4EJ.** 01923800635. www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **75 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc...Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-5 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV21 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia!' **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

NEW **Left of the Dial Records** – 'Left Of The Dial is an independent record store in Bridgend. Backed by a vast wealth of music knowledge, supplying new and used Vinyl.' **9A The Rhiw Shopping Centre,Bridgend CF31 3BL.** www.leftofthedialrecords.co.uk, info@leftofthedialrecords.co.uk, Tel: 01495 522829

Stylus Records, Lichfield

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

The Musical Box, Tuebrook, Liverpool

Shop Of The Month: DD Music Geek – Lowestoft

This month, we're off to Lowestoft, where owner **Dave Dangerfield** finally opened this record shop after years of waiting and planning. Selling a range of music alongside memorabilia and merchandise, he also stocks a selection of pop culture items. Dave tells **Steve Burniston** the DD story.

Tell us about your shop, including its history and the kind of music you sell.
I started up in August 2019, firstly with markets and fairs, but soon got my first shop. Within six months, we were in lockdown, during which I managed to find a better shop location which we finally moved into when we could start moving again! I'd been wanting to have a shop of my own for around 20 years: originally a music shop – instruments – was the plan but that evolved into the business I now have. We sell a range of records, CDs and cassettes, with a smattering of DVD/Blu-rays, along with some memorabilia and official merchandise.

With regards to physical media, records are in high demand and probably the most consistent draw to the shop, ironically not so much online for me! I would say the biggest request is always classic rock/metal and rockabilly, always the ones that are most difficult to source around here.

You are also a pop culture shop – tell us about that.
To keep things interesting, I also sell a range of pop culture items, from comics and graphic novels to figures, gifts and wall art, along with guitars and other musical equipment, most of which is online only due to space within the shop.

What are the shop's biggest selling pre-owned records?
I'm probably the same as most record shops with what I get asked for regularly, bands such as The Beatles, Queen, Pink Floyd… the usual suspects! Genre-wise, classic rock and metal are always flying off the shelves quicker than I can restock. I do get asked for a lot of rockabilly and psychobilly. However, I do tend to find this comes up rarely when looking at collections to buy in for the shop.

What brings customers back to independent record shops like yours?
I think the main draw for independent stores are the service and the friendly environment we try to create. People also love crate-digging in person, which you can only do in places like ours.

What albums would you like to see re-issued, and why?
I've not yet come across a request for any records that haven't already been re-issued, so I'd have to go with a personal request, nothing too fancy – I'd like to see an updated and reissued Queen box set, similar to their *Complete Works* release from '85.

Name one rare record you would like to get for the shop.
I've had a few rare records over the past couple of years, from signed Iron Maiden to first press Beatles… so I'd have to go for a show-piece, something to display and that would be a toss-up between Queen's Bohemian Rhapsody on blue vinyl and Sex Pistols' God Save The Queen, both on 45. Not sure I'd ever leave the shop with those on display! I can dream…

DD Music Geek, 111a Bridge Road, Lowestoft, Suffolk NR33 9JU / ddmusicgeek.co.uk.

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: JULY 2024 (on sale 13 JUNE)
Deadline for submitting adverts (Listings & Classified): Monday 20 MAY
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA

Following issue: AUGUST 2024 (on sale 11 JULY) Deadline: Monday 17 JUNE

GOLDEN OLDIES

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, HAMPSHIRE, GU35 9AX. Tel: 01420 472432. Email: davesanders2003@hotmail.com P&P: Singles/EPs £2.50 for first then 25p each additional. LPs £4.50 for first then £1.50 each additional. All records have full money back guarantee.

SINGLES

ANIMALS, House Of The Rising Sun (Col. DB7301)	M	3.50
BEACH-NUTS, Out In The Sun (London HL9988, Demo)	M	17.50
BEATLES, I Want To Hold Your Hand (Parl. R5084)	M	6.50
BEATLES, Day Tripper (Parl. R5389)	EX	5.50
BEATLES, We Can Work It Out (Parl. R5389)	EX	5.50
BEATLES, Can't Buy Me Love (Parl. R5114)	EX	5.50
BEATLES, Yellow Submarine (Parl. R5493)	EX	5.50
BEATLES, Eleanor Rigby (Parl. R5493)	EX	5.50
TONY BELLUS, Robbin' The Cradle (London HL8933)	EX	20.00
MIKE BERRY & OUTLAWS, Tribute To Buddy Holly (HMV POP912)	EX	3.50
BOYS, Polaris (Parl R5027)	EX	7.50
JOHN BROMLEY, What A Woman Does (Polydor 56244)	VG	9.50
JAMES BROWN, I Got You (Pye Int. 7N25350)	EX	7.50
TONY BRUNO, What's Yesterday (Capitol CL15534, Demo)	M	30.00
JOHNNY BURNETTE, God Country & My Baby (London HLG9453)	M	12.50
JOHNNY BURNETTE, Girls (London HLG9388)	EX	3.50
BYRDS, Mr. Tambourine Man (CBS 201765)	EX	4.50
ROY "C", Twistin' Pneumonia (Ember EMBS230)	EX	7.50
CADILLACS, Peek-A-Boo (Tri-London HLJ8786)	VG	9.50
JO ANN CAMPBELL, Bobby Bobby Bobby (HMV POP776)	EX	15.00
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212)	EX	30.00
JOHNNY CASH, Guess Things Happen That Way (Tri-Lon. HLS8656)	EX	9.50
RAY CATHODE, Time Beat (Parl. R4901)	M	12.50
KENNY CHANDLER, Heart (Stateside SS166, Demo)	M	7.50
CHANTS, I Could Write A Book (Pye 7N15591)	VG	4.50
CHEYNES, Respectable (Col. DB7153, Demo)	EX	95.00
CHIMES, Once In A While (London HLU9283)	EX	9.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269)	EX	6.50
CLOVERS, Love Potion No.9 (Round London HLT8949)	EX	15.00
SUZY COPE, Juvenile Delinquent (HMV POP941, BBC Library)	M	15.00
DAVE "BABY" CORTEZ, Deep In Heart Of Texas (London HLU9126)	EX	5.50
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189)	EX	20.00
CRESTERS, I Just Don't Understand (HMV POP1249)	M	15.00
CRESTS, The Angels Listened In (London HL8954)	EX	22.00
CRESTS, Step By Step (Top Rank JAR372)	EX	9.50
CRICKETS, That'll Be The Day (Vogue Coral Q72279)	M	15.00
ARTHUR "BIG BOY" CRUDUP, My Baby Left Me (RCA 1401, Demo)	VG	9.50
CRYSTALS, I Wonder (London HLU9852)	M	25.00
JOHNNY CYMBAL, Teenage Heaven (London HLR9731)	EX	7.50
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255)	EX	7.50
TROY DANTE, Behold (MCA MU5003, Demo)	EX	5.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737)	EX	9.50
ALAN DAVID, I Want So Much To Know You (Decca F11956, Demo)	M	9.50
SPENCER DAVIS, Time Seller (Fontana TF854)	EX	7.50
DAVISON BROTHERS, Journey Of Love (Philips PB1053)	EX	35.00
DAVE DEE DOZY Etc., Touch Me Touch Me (Fontana TF798)	EX	3.50
DERRINGERS, True Love True Love (Capitol CL15189, Demo)	EX	9.50
RAY DEXTER, The Coalman's Lament (Decca F11538)	EX	15.00
LEE DIAMOND & THE CHEROKEES, I'll Step Down (Font. H310)	EX	6.50
CHARLES DICKENS, That's The Way Love Goes (Pye 7N15887)	EX	12.50
BO DIDDLEY, Say Man Back Again (London HLM9035)	VG	20.00
DION & BELMONTS, Where Or When (London HLU9030)	EX	15.00
DION & BELMONTS, When You Wish Upon A Star (T. Rank JAR368)	EX	9.50
CARL DOBKINS, Lucky Devil (Brunswick 05817)	EX	4.50
DR. WEST'S MEDICINE SHOW & JUNK BAND, Bullets La Verne (Page One POF061, Demo)	EX	35.00
FATS DOMINO, My Blue Heaven (Tri-London HLU8280)	EX	25.00
FATS DOMINO, Wait And See (Tri.London HLP8519)	EX	5.50
FATS DOMINO, Whole Lotta Lovin' (Tri, London HLP8759)	M	15.00
FATS DOMINO, What A Party (London HLP9456)	M	5.50
DONOVAN, Hurdy Gurdy Man (Pye 7N17537)	EX	4.50
DRIFTERS, There Goes My Baby (Tri-London HLE8892)	VG	5.50
DUALS, Stick Shift (London HL9450)	M	20.00
DUANE EDDY, Cannonball (Tri-London HL8764)	EX	4.50
DUANE EDDY, The Lonely One (Tri-London HLW8821)	M	5.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389, Demo)	EX	7.50
DUANE EDDY, Guitar Man (RCA 1425, Demo)	M	8.50
DAVID EDE & THE GO MAN GO MEN, Last Night (Pye 7N15370)	EX	9.50
DAVID EDE, Twistin Those Meeces To Pieces (Pye 7N15417)	EX	6.50
ESSEX, Easier Said Than Done (Col. DB7077)	M	8.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239)	M	7.50
PAUL EVANS, Midnite Special (London HLL9045)	M	15.00
EVERLY BROTHERS, I'll Never Get Over You (W. Bros WB5639, Demo)	EX	7.50
FARAWAY FOLK, Shadow Of A Pig (Tabitha TAB3)	M	7.50
CHRIS FARLOWE, Out Of Time (Immediate IM035)	EX	3.50
EUGENE FERRIS, There Was A Smile In Your Eyes (Planet PLF112, PC)	EX/EX	15.00
F.F. & Z., Everybody Get Out Of Bed (CBS 8163)	M	9.50
FLARES, Foot Stomping (London HLU9441)	M	15.00
WAYNE FONTANA & MINDBENDERS, Hello Josephine (Font. TF404)	EX	9.50
FRANKIE FORD, If You've Got Troubles (London HLP9222)	EX	9.50
FORTUNES, Loving Cup (United Artists UP221, Demo)	EX	9.50
FOUR EVERS, A Lovely Way To Say Goodbye (CBS 202549, Demo)	EX	27.50
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol)	EX	35.00
BOBBY FREEMAN, Betty Lou Got New Pair Shoes (Tri-Lon. HLJ8721)	EX	25.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	9.50
BILLY FURY, Beyond Shadow Of A Doubt (Parl. R5658)	EX	25.00
GEOFF GODDARD, Girl Bride (HMV POP938)	EX	15.00
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634)	M	15.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	EX	12.50
CHARLIE GRACIE, Fabulous (Gold Parl. R4313)	EX	25.00
BOBBIE GRAHAM, Skin Deep (Fontana TF521)	M	9.50
GERRY GRANAHAN, It Hurts (Top Rank JAR262)	M	6.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397)	EX	9.50
HEINZ & WILD BOYS, Digging My Potatoes (Col. DB7482, Demo)	EX	27.50
JIMI HENDRIX EXPERIENCE, Hey Joe (Polydor 56139)	M	20.00
HI-LITERS, Dance Me To Death (Mercury AMT1011)	EX	75.00
HILLTOPPERS, Only You (Gold Tri-London HLD8221)	VG	4.50
HILLTOPPERS, Marianne (Tri-London HLD8381)	EX	7.50
RON HOLDEN, My Babe (London HLU9116)	EX	35.00
BUDDY HOLLY, Rock Around With Ollie Vee (Tri-Bruns. 05800)	EX	25.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	12.50
BUDDY HOLLY, Peggy Sue Got Married (Tri-Coral Q72376)	EX	12.50
BUDDY HOLLY, Listen To Me (Coral Q72288)	EX	6.50
BUDDY HOLLY, What To Do (Coral Q72469)	EX	6.50
BUDDY HOLLY, You've Got Love (Coral Q72472)	M	15.00
HONDELLS, Little Honda (Mercury MF834)	M	15.00
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220, F / Sample)	VG	9.50
HUNTERS, Teen Scene (Fontana H276)	M	12.50
JACKSON BROTHERS, Tell Him No (Tri-London HLX8845)	EX	15.00
JAGUARS, Opus To Spring (Impression IMP101)	M	20.00
JAMIES, Summertime Summertime (Col. DB4885)	EX	9.50
JAN & DEAN, A Sunday Kind Of Love (Liberty LIB55397, Demo)	EX	12.50
CATHY JEAN, Please Love Me Forever (Parl. R4764)	VG	17.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	12.50
BETTY JOHNSON, Dream (Tri-London HLE8678)	EX	7.50
JANIE JONES, Witches Brew (HMV POP1495)	EX	8.50
DAVE JUSTIN, Everybody's Gone Home (Polydor 56221)	EX	5.50
KALASANDRO, Chi Chi (W. Bros WB13)	EX	5.50
AMORY KANE, Reflections Of Your Face (MCA MU1036)	EX	7.50
DAVE KAYE, Inmy Way (Decca F12073, Demo)	M	20.00
KHANS, New Orleans 2 a.m. (London HLU9555)	EX	12.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753)	M	9.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269)	EX	5.50
B.B. KING, Rock Me Baby (Ember EMBS196)	EX	15.00
BEN E. KING, Tears Tears Tears (Atlantic 584106)	EX	7.50
DANNY KING, Pretty Things (Col. DB73456, Demo)	M	30.00
RAMONA KING, It's In His Kiss (W. Bros WB125)	EX	15.00
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279)	EX	9.50
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064)	EX	6.50
ALAN LANCASTER, San Francisco Street (Polydor 56215)	EX	7.50
DON LANG & FRANTIC FIVE, Witch Doctor (HMV POP488)	EX	5.50
LAURA LEE, Love In Every Room (Col. DB8495, Demo)	M	7.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780)	EX	9.50
JERRY LEE LEWIS, Breathless (Tri-London HLS8592)	EX	9.50
LITTLE RICHARD, Good Golly Miss Molly (Tri-Lon. HLU8560)	EX	20.00
LITTLE RICHARD, Baby Face (Tri-London HLU8770)	EX	3.50
ROBIN LUKE, Susie Darlin' (Tri-London HLD8676)	M	6.50
GLORIA LYNNE, I Wish You Love (London HLY9846, Demo)	M	6.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	12.50
MAN, Sudden Life (Pye 7N17684)	EX	25.00
CARL MANN, Pretend (London HLS9006)	EX	20.00
MARAUDERS, That's What I Want (Decca F11695, Demo)	VG	4.50
MARCELS, Heartaches (Pye Int. 7N25114)	M	9.50
ERNIE MARESCA, Mary Jane (London HLU9579)	M	20.00
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	9.50
MARKETS, Surfer's Stomp (Liberty LIB55401)	EX	8.50
MAR-KEYS, Last Night (London HLK9399)	M	12.50
MICKI MARLO, That's Right (Tri.London HL8481)	M	12.50
JOHN MAYALL'S BLUESBREAKERS, Suspicion (Decca F12684)	M	6.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	VG	7.50
MERSEYBEATS, It's Love That Really Counts (Fontana TF412)	EX	6.50
MESSENGERS, I'm Stealin' Back (Col. DB7344, Demo)	M	7.50
MESSENGERS, When Did You Leave Heaven (Col. DB7495, Demo)	EX	7.50
CHUCK MILLER, The Auctioneer (Mercury AMT1026)	EX	8.50
MIRACLES, I'm The One You Need (Tamla TMG584)	VG	9.50
MONGRELS, My Love For You (Decca F12086)	M	15.00
CHRIS MONTEZ, Let's Dance (London HLU9596)	M	3.50
MOODY BLUES, Fly Me High (Decca F12607)	EX	17.50
MOONTREKKERS, Night Of The Vampire (Parl. R4814)	EX	17.50
NERO & GLADIATORS, Czardas (Decca F11413)	M	9.50
NERVOUS NORVUS, Ape Call (Gold London HLD8338)	EX	30.00
NOBLEMEN, Thunder Wagon (Top Rank JAR155)	M	9.50
NOCTURNES, Why Am I Treated So Bad (Col. DB8219)	M	6.50
OUTLAWS, Swingin' Low (HMV POP844)	M	9.50
PARADE, The Radio Song (A&M AMS720, Demo)	EX	9.50
PATTERSONS, I Can Fly (CBS 5083, Demo)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (Lon. HLX9489)	EX	7.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	VG	17.50
PINKERTON'S COLOURS, Magic Rocking Horse (Decca F12493)	M	25.00
PLATTERS, Twilight Time (Mercury 7MT.214)	EX	3.50
POETS, Now We're Through (Decca F11995)	EX	12.50
PONI-TAILS, Early To Bed (HMV POP596)	EX	7.50
BRIAN POOLE & TREMELOES, I Can Dance (Decca F11771, Demo)	M	6.50
PREACHERS, Hole In My Soul (Col. DB7680)	EX	70.00
ELVIS PRESLEY, All Shook Up (Gold HMV POP359)	VG	30.00
ELVIS PRESLEY, Hard Headed Woman (Tri-RCA 1070)	EX	6.50
ELVIS PRESLEY, A Fool Such As I (Tri-RCA 1113)	EX	6.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916, PC)	EX/EX	7.50
RED PRICE COMBO, Theme From Danger Man (Parl. R4789)	EX	17.50
QUOTATIONS, Alright Baby (Decca F11907)	EX	17.50
RAINBOW PEOPLE, The Sailing Song (Pye 7N17624)	EX	7.50
RAINDROPS, What A Guy (London HL9718)	M	15.00
RAMRODS, Loch Lomond Rock (London HLU9355)	EX	9.50
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067)	M	7.50
REFERENDUM, Lost And Found (RCA 1973)	M	12.50
REVELS, Midnight Stroll (Top Rank JAR235)	EX	35.00
JODY REYNOLDS, Endless Sleep (Tri-London HL8651)	EX	12.50
CLIFF RICHARD, Move It (Col. DB4178)	EX	9.50
CLIFF RICHARD, High Class Baby (Col. DB4203, Demo Sticker)	EX	12.50
RICK & SANDY, Creation (Decca F12311)	M	15.00
RICK & SANDY, Half As Much (Mercury MF843)	M	7.50
RIVIERAS, California Sun (Pye Int. 7N25237)	M	30.00
TINA ROBIN, Everyday (Tri-Coral Q72309)	VG	6.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	EX	9.50
MARK ROGERS & THE MARKSMEN, Bubble Pop (Parl. R5045)	VG	7.50
ROLLING STONES, Come On (Decca F11675)	VG	17.50
ROLLING STONES, Not Fade Away (Decca F11845)	EX	4.50
ROLLING STONES, Satisfaction (Decca F12220)	EX	6.50
ROLLING STONES, Last Time (Decca F12104)	EX	6.50
ROLLING STONES, Get Off Of My Cloud (Decca F12263)	EX	6.50
RONNY & DAYTONAS, California Bound (Stateside SS367)	M	15.00
ROUTERS, Let's Go (W. Bros WB77)	EX	4.50
ROUTERS, Sting Ray (W. Bros WB97, Demo)	EX	6.50
ROUTERS, Big Band (W. Bros WB108, Demo)	M	9.50
CRISPIAN ST. PETERS, Almost Persuaded (Decca F12596, Demo)	EX	6.50
SAINTS, Husky Team (Pye 7N15582)	EX	9.50
SASPERELLA, Spooky (Decca F12892, Demo)	M	30.00
JACK SCOTT, What In Worlds Come Over You (Top Rank JAR280)	EX	3.50
JACK SCOTT, Burning Bridges (Top Rank JAR375)	EX	3.50
NEIL SEDAKA, The Diary (Tri-RCA 1099)	EX	12.50
SENATORS, When Day Is Done (Oriole CB1957)	M	45.00
SHANE & THE SHANE GANG, Whistle Stop (Pye 7N15662, Demo)	EX	17.50
SHANGAANS, The Click Song (Col. DB7671, Factory Sample)	M	6.50
DEL SHANNON, Stranger In Town (Stateside SS395)	M	6.50
SHERMAN, If You Could Read My Mind (Pye 7N45131, Demo)	EX	25.00
P.F. SLOAN, Sins Of The Family (RCA 1482)	EX	5.50
SMOKE, My Friend Jack (Col. DB8115)	M	25.00
SORROWS, Take A Heart (Piccadilly 7N35260)	M	17.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178)	M	15.00
BOB B. SOXX & BLUE JEANS, Not Too Young etc. (Lon. HLU9754)	M	15.00
SPOTNICKS, ORANGE Blossom Special (Oriole CB1724)	EX	5.50
GARY STITES, Starry Eyed (London HLL9003)	M	9.50
SURFARIS, Waikiki Run (Bruns. 05894)	M	9.50
SWINGING BLUE JEANS, Do You Know (HMV POP1206)	EX	7.50
SWINGING BLUE JEANS, Don't Go Out Into The Rain (HMV POP1605)	EX	9.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470)	EX	30.00
T-BONES, Won't You Give Him (Col. DB7489)	EX	17.50
TEMPTATIONS, Barbara (Top Rank JAR384)	EX	15.00
THEM, Here Comes The Night (Decca F12094)	EX	9.50
ART & DOTTY TODD, Chanson D'amour (Tri-London HLB8620)	EX	7.50
NICK TODD, Tiger (Tri-London HLD8902)	M	20.00
TOGETHER, Memories Of Melinda (Aurora 4278)	VG	15.00
TOM & JERRY, Baby Talk (Gala GSP806)	EX	27.50
TORNADOS, Early Bird (Col. DB7599)	M	15.00
MITCHELL TOROK, Caribbean (Gold Tri-London HL8004)	M	27.50
MITCHELL TOROK, When Mexico Gave Up etc. (Tri-Bruns. 05586)	EX	15.00
MITCHELL TOROK, Pledge Of Love (Tri.Brunswick 05657)	M	7.50
TRONICS, Pickin' & Stompin' (Fontana H348)	EX	6.50
MEL TURNER, Hermit & The Rosetree (Carnival CV7005, Demo)	EX	7.50
SAMMY TURNER, Always (London HLX8963)	EX	12.50
PHIL UPCHURCH, You Can't Sir Down (Sue WI-4005)	EX	15.00
UNDERTAKERS, Just A Little Bit (Pye 7N15607, small wol)	EX	7.50
UNIT FOUR PLUS TWO, Baby Never Say Goodbye (Decca F12333)	EX	5.50
U.S. T-BONES, No Matter What Shape (Liberty LIB55836)	EX	6.50
VACELS, Can You Please Crawl Out etc. (Pye Int. 7N25330)	EX	25.00
VAL & THE V's, I Like The Way (CBS 2956)	EX	9.50
RITCHIE VALENS, Donna (Tri-London HL8803)	EX	17.50
RITCHIE VALENS, That's My Little Suzie (Tri-London HL8886)	EX	25.00
RITCHIE VALENS, La Bamba (London HL9494)	EX	9.50
VANGUARD SIX, Who's Taking You Home (Dolphin DOS4)	EX	9.50
VENTURES, Blue Moon (London HLG9465)	EX	7.50
TONY VICTOR, Dear One (Decca F11459)	EX	9.50
VIPERS, Make Ready For Love (Parl. R4435, Demo)	EX	9.50
V.I.P.'s, Don't Keep Shouting At Me (RCA 1427, Demo)	VG	35.00
VIRTUES, Guitar Boogie Shuffle (HMV POP621)	M	9.50
VOLCANOS, Polaris (Philips BF1246)	EX	7.50
ADAM WADE, Don't Let Me Cross Over (Col. DB4986)	M	50.00
PHIL WAINMAN, Hear Me A Drummer Man (Col. DB7615, Demo)	EX	15.00
GARY WALKER, You Don'tlove Me (CBS 202036)	M	9.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793)	EX	12.50
JERRY WALLACE, Shutters And Boards (London HLH9630)	M	4.50
BILLY WARD & DOMINOS, Stardust (Tri-London HLU8465)	EX	9.50
ROBIN WARD, Wonderful Summer (London HLD9821)	M	12.50

THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 9.50
WEDGEWOODS, Red Sky At Night (Col. DB8459) EX 7.50
TAM WHITE, Dancing Out Of My Heart (Decca F12723, Demo) M 9.50
WHO, I Cant Explain (Brunswick 05926) EX 25.00
WHO, My Generation (Bruns. 05944) EX 9.50
WHO, Substitute / Instant Party (Reaction 591001) EX 15.00
WHO, Happy Jack (Reaction 591010) EX 5.50
WILD ONES, Bowie Man (Fontana TF468 with Jimmy Page) M 60.00
CHUCK WILLIS, My Life (Tri-London HLE8818) M 32.50
JACKIE WILSON, To Be Loved (Tri-Coral Q72306) EX 12.50
JACKIE WILSON, A Woman A Lover A Friend (Coral Q72407) EX 7.50
WISHFUL THINKING, Peanuts (Decca F12627, Demo) EX 12.50

EPs

BEATLES, Long Tall Sally (Parl. GEP8913, Promo Sticker) EX/EX 40.00
BEATLES, Magical Mystery Tour (Parl.MMT-1, Orig. 1st Issue) M/M 45.00
CHAMPS, Four By The Champs (London RE1176) EX/EX 9.50
CYRIL DAVIES, Sound Of Cyril Davies (NEP44025) EX/M 55.00
SPENCER DAVIS, Sittin' And Thinkin' (Fontana TE17463) EX/EX 22.50
FATS DOMINO, Here Comes Fats, Vol. 2 (London REP1080) VG/EX 9.50
FATS DOMINO, Carry On Rockin', Part 2 (London REP1116) EX/EX 35.00
MARIANNE FAITHFULL, Go Away From My World (Decca DFE8624) EX/M 25.00
GEORGIE FAME, Getaway (Col. SEG8518) EX/M 15.00
FOURBEATS, Fourbeats (Oxford Uni. UTF164) VG/EX 9.50
BILLY FURY, Billy Fury (Decca DFE6694) EX/EX 30.00
CHARLIE GRACIE, The Fabulous (Parl. GEP8630) EX/EX 25.00
BILL HALEY & COMETS, Rock Around The Clock (Bruns. OE9250) EX/M 12.50
BUDDY HOLLY, Wishing (Coral FEP2067) EX/EX 30.00
BUDDY HOLLY, Rave On (Coral FEP2005) VG/EX 9.50
BUDDY HOLLY, Listen To Me (Coral FEP2002) EX/EX 20.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/EX 20.00
KINKS, Kwyet Kinks (Pye NEP24221) EX/EX 25.00
IMPRESSIONS, It's All Tight (HMV 7EG8896) EX/VG 35.00
ROY ORBISON, Sweet & Easy To Love (Ember EMB EP 4546) EX/EX 25.00
ELVIS PRESLEY, Love Me Tender (HMV 7EG8199) EX/EX 30.00
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256) EX/EX 75.00
ELVIS PRESLEY, Elvis Presley (Tri-RCA RCX104) M/EX 25.00
ELVIS PRESLEY, Tickle Me (RCA RCX7173) M/M 22.00
CLIFF RICHARD, Cliff's Lucky Lips (Col. SEG8263) M/M 9.50
ROCKIN' BERRIES, New From The Berries (Piccadilly NEP34043) EX/EX 20.00
ROLLING STONES, Got Live If You Want It (Decca DFE8620) M/EX 15.00
ROLLING STONES, Got Live If You Want It (Decca SDE7502, export) EX/EX 50.00
SEARCHERS, Ain't Gonna Kiss Ya (Pye NEP24177) EX/EX 6.50
SEARCHERS, Bumble Bee (Pye NEP24218) M/EX 9.50
TORNADOS, Sounds Of The Tornados (Decca DFE8510) M/M 9.50
SPOTNICKS, On The Air (Oriole EP7075) EX/EX 9.50
LONDON HIT PARADE, No. 2 (Inc. Roy Brown) (London REP1096) EX/EX 30.00
RHYTHM & BLUES (John Lee Hooker & Jimmy Reed (State. SE1008) VG/M 20.00

LPs

ATOMIC ROOSTER, Death Walks Behind You (B&C CAS1026, GF) EX/EX 50.00
BEACH BOYS, Surfin' USA (Mono Capitol T1890) EX/EX 25.00
BEACH BOYS, Little Deuce Coupe (Stereo Capitol ST1998) EX/EX 25.00
BEACH BOYS, Wild Honey (Mono Capitol T2859) EX/M 25.00
BEATLES, With The Beatles (Parl. PMC1206, 2nd Pressing) EX/EX 50.00
BEATLES, Rubber Soul (1st Press, Parl. PCS3075, Stereo) EX/VG 65.00
BEATLES, Abbey Road (Apple PCS7088) EX/EX 27.50
BEATLES, Yellow Submarine (Orig. Parl. PMC7070) VG/VG 50.00
PETER BELLAMY, Fair England's Shore (Xtra 1075) M/M 25.00
BLODWYN PIG, Getting To This (Orig. Chrysalis ILPS9122, GF) EX/M 35.00
BOATMEN, Straight From Tunnel's Mouth (Sweet Folk SFA018) M/M 25.00
PRISCILLA BRAZIER, Something Beautiful (Key KL038) M/M 20.00
EDGAR BROUGHTON BAND, Wasa Wasa (1st Issue, Har. SHVL757) M/EX 75.00
BRUNNING SUNFLOWER BLUES BAND, Bullen St. Blues (Saga 2118) EX/EX 15.00
CAMEL, Mirage (Red/White Deram SML1107 with Insert) M/M 25.00
M. CARTHY & D. SWARBRICK, Selections (Pegasus PEG6, GF) EX/M 15.00
SHIRLEY COLLINS, Power Of True Love Knot (Poly. 583025) M/M 195.00
CREAM, Wheels Of Fire (Polydor 2612001, 2LP) EX/M 22.00
CURVED AIR, Air Conditioning (Green W. Bros WSX3012) EX/M 22.00
CYRKLE, Neon (CBS 62977) EX/M 25.00
DHARMA BLUES, Dharma Blues (Major Minor SMCP5017) EX/EX 50.00
DONOVAN, In Concert (Pye NPL18237) EX/M 15.00
JULIE DRISCOLL, Brian Auger, Open (Mono Marmalade 607002) VG/VG 25.00
AYNSLEY DUNBAR RETALIATION, Same (Liberty LBS83154) VG/EX 35.00
BOB DYLAN, Highway 61 Revisited (CBS SBPG62572, Orig. Issue) EX/EX 40.00
BOB DYLAN, Highway 61 Revisited (CBS BPG62572, Orig. Issue) EX/EX 40.00
EMERSON LAKE PALMER, Trilogy (Pink Rim Island ILPS9186, GF) EX/M 27.50
EVERLY BROTHERS, Fabulous Style Of (London HAA2266) EX/EX 15.00
FAIRPORT CONVENTION, Liege & Lief (Pink Island ILPS9115) M/M 75.00
MAYNARD FERGUSON, Ballad Style Of (CBS 63514) EX/EX 25.00
FLEETWOOD MAC, Then Play On (Orig. Reprise RSLP9000) EX/EX 50.00
FOTHERINGAY, Fotheringay (Orig Pink Island ILPS9125, GF) EX/M 95.00
GAGS, Death In Buzzards' Gulch (Look LKLP6312) M/M 15.00
GORDON GILTRAP, Testament Of Time (Dog Bone MCAMKPS2020) EX/M 17.50
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45 BILL HALEY & HIS COMETS, See You Later, Alligator (MCA 142) M 3.00
45 CAROLINE HALL, Ivory Tower (Phillips 6006.506) EX 4.00
45 DARYL HALL & JOHN OATES, The Last Time (RCA PB 9324, Demo) M 4.00
45 DARYL HALL & JOHN OATES, Your Imagination (RCA 239, Demo) M 4.00
45 DARYL HALL & JOHN OATES, I Can't Go For That (No Can Do) (PS, RCA 172) M 4.00
45 ROBIN HALL & JIMMY McGREGOR, Football Crazy (PS, Decca 45F 11266) EX 4.00
45 TOM T. HALL, P.S. I Love You (Mercury TOM 101) M 4.00
45 HAMBI & THE DANCE, Too Late To Fly The Flag (GF, PS, Virgin VS 414) M 6.00
45 JAN HAMMER, Crockett's Theme (PS, MCA 1193) EX 3.00
45 CLAIRE HAMILL, Geronimo's Cadillac (Konk KOS 1, Orig. sleeve) EX 5.00
45 CLAIRE HAMILL, Rory (Konk KOS 3) M 4.00
45 CLAIRE HAMILL, If You'd Only Talk To Me (PS, Coda CODS 14) M 4.00
45 DAVID HAMILTON, A Special Goodnight To You (Spectre SP 501) M 5.00
45 ED HAMILTON, Emily's Eyes (Evolution E3003, Signed, Orig. sleeve) EX 8.00
45 GEORGE HAMILTON IV, Abilene (RCA 1353) EX 4.00
45 LYNNE HAMILTON, "Prisoner Cell Block H" (PS, AI-311) EX 4.00
45 RUSS HAMILTON, We Will Make Love (Oriole 45.1359) VG 3.00
45 RUSS HAMILTON, Choir Girl (MGM 1096) VG 3.00
45 MARVIN HAMLISCH, "Ordinary People" Theme (PS, WEA K 12457) M 4.00
45 PETER HAMMILL, My Experience (PS, Virgin VS 424) EX 6.00
45 ALBERT HAMMOND, The Free Electric Band (Mums 1494) EX 4.00
45 ALBERT HAMMOND, The Peacemaker (Mums 1759) EX 4.00
45 HEATH HAMPSTEAD, I Started A Joke (Polydor 56289) EX 6.00
45 HERBIE HANCOCK, You Bet Your Love (CBS 7010, Demo) EX 5.00
45 HERBIE HANCOCK, Lite Me Up (CBS A2222, Demo) M 5.00
45 HERBIE HANCOCK, The Fun Tracks (CBS A2563, Demo) M 5.00
45 SHEILA HANCOCK, My Last Cigarette (Decca F11618) EX 4.00
45 TONY HANCOCK, Wing Commander Hancock (Pye 7N 15575) VG 4.00
45 HANDLEY FAMILY, Wam Bam (GL Records GL100) EX 6.00
45 HAPPENINGS, My Mammy (Pye 7N 25501) M 5.00
45 HAPPY MONDAYS, "Step On" (PS, Factory FAC 272) EX 4.00
45 HAPPY MONDAYS, Stinkin Thinkin (PS, Factory FAC 362) EX 4.00
45 HAPPY MONDAYS, Sunshine & Love (PS, Factory FAC 372) EX 4.00
45 PAUL HARDCASTLE, 19 (PS, Chrysalis CHS 2860) M 4.00
45 EDDIE HARDIN, Good Morning To You (President PT 538) M 4.00
45 TIM HARDIN, Misty Roses (Verve KF 5048, US issue) EX 8.00
45 HARDING & BROWNE, On The Weekend (PS, DJM DJS 10948) EX 4.00
45 MIKE HARDING, Rochdale Cowboy (Rubber Front ADUB 3) VG 4.00
45 HARD MEAT, Rain (Island WIP 6066) EX 7.00
45 FRANCOISE HARDY, Tous Les Garcons Et Les Filles (Pye 7N 15653) EX 6.00
45 FRANCOISE HARDY, All Over The World (Pye 7N 15802) EX 4.00
45 HAGOOD HARDY, The Homecoming (Capitol CL 15839) M 5.00
45 COLIN HARE, Didn't I Tell You (Warners K16203) EX 8.00
45 STEVE HARLEY (Cockney Rebel), Sebastian (EMI 2051) EX 5.00
45 STEVE HARLEY (Cockney Rebel), Judy Teen (EMI 2128) EX 4.00
45 STEVE HARLEY (Cockney Rebel), Mr Soft (EMI 2191) EX 4.00
45 STEVE HARLEY (Cockney Rebel), Make Me Smile (EMI 2263) M 4.00
45 STEVE HARLEY (Cockney Rebel), Mr Raffles (EMI 2299) M 4.00
45 STEVE HARLEY (Cockney Rebel), Black Or White (EMI 2369) M 4.00
45 STEVE HARLEY (Cockney Rebel), White White Dove (EMI 2409) EX 3.00
45 STEVE HARLEY (Cockney Rebel), Here Comes The Sun (EMI 2505) EX 3.00
45 STEVE HARLEY (Cockney Rebel), Love's A Prima Donna (EMI 2539) M 4.00
45 STEVE HARLEY (Cockney Rebel), Freedom's Prisoner (EMI 2994) EX 3.00
45 STEVE HARLEY (Cockney Rebel), Irresistable (PS, RAK 383) M 4.00
45 STEVE HARLEY (Cockney Rebel), Heartbeat Like Thunder (PS, RAK 387) M 4.00
45 STEVE HARLEY (Cockney Rebel), Make Me Smile / Judy Teen (PS, 30th Anniv. Remix, Rec. Live) M 5.00
45 HARMONAIRES, Lorraine (Collectables COL 1318) M 4.00
45 JANICE HARPER, Let Me Call You Sweetheart (Capitol CL 15026) M 4.00
45 JANICE HARPER, Love Me Now, Love Me Never (Capitol CL 15159) M 4.00
45 JANICE HARPER, Where Shall I Find Him (Capitol CL 15271, Demo) M 5.00
45 HARPERS BIZARRE, 54th Street (Feelin' Groovy) (Warners WB 5890) VG 4.00
45 HARPO, Movie Star (DJM DJS 400) M 4.00
45 HARPO, Horoscope (DJM DJS 10683) VM 4.00
45 HARPO, In The Zum-Zum-Zummernight (EMI 2649) EX 4.00
45 ANITA HARRIS, Just Loving You (CBS 2724) M 3.00
45 ANITA HARRIS, Anniversary Waltz (CBS 3211) EX 4.00
45 ANITA HARRIS, We're Going On A Tuppenny Bus Ride (CBS 3468) M 4.00
45 ANITA HARRIS, Dream A Little Dream Of Me (CBS 3637) EX 4.00
45 ANITA HARRIS, Loving You (CBS 4157) EX 4.00
45 ANITA HARRIS, The Only One To Love Me (CBS 4845) EX 4.00
45 ANITA HARRIS, Trains & Boats & Planes (Pye 7N 15868) EX 4.00

45 EMMYLOU HARRIS, Boulder To Birmingham (Reprise K14396) M 4.00
45 EMMYLOU HARRIS, Here, There & Everywhere (Reprise K14415) EX 4.00
45 EMMYLOU HARRIS, (You Never Can Tell) C'est La Vie (Warners K16888) M 4.00
45 EMMYLOU HARRIS, To Daddy (Warners K17095) EX 3.00
45 EMMYLOU HARRIS, I Ain't Living Long Like This (Warners K17133) EX 3.00
45 EMMYLOU HARRIS, Mister Sandman (Warners K17758) M 3.00
45 EMMYLOU HARRIS, Born To Run (PS, Warners K17896) M 4.00
45 JET HARRIS & TONY MEEHAN, Main Title Theme (Decca F11488) EX 3.00
45 JET HARRIS & TONY MEEHAN, Diamonds (Decca F11563) EX 3.00
45 JET HARRIS & TONY MEEHAN, Scarlet O'Hara (Decca F11644) EX 3.00
45 JET HARRIS & TONY MEEHAN, Applejack (Decca F11710) EX 5.00
45 KEITH HARRIS, Orville's Song (PS, BBC RESL 124) M 4.00
45 JAMES HARRIS, "Still In Love With You" (PS, Kalli KG 002) EX 4.00
45 MAX HARRIS, "The Kipling Theme" (Parlophone R5185, Demo) EX 4.00
45 MAX HARRIS, Gurney Slade (Fontana H 282) EX 4.00
45 RAHNI HARRIS, Six Million Steps (Mercury 6007.198) EX 4.00
45 RENEE HARRIS, Doctor Music (Epic EPC 5427, Demo) EX 4.00
45 RICHARD HARRIS, Macarthur Park (RCA 1699) EX 4.00
45 ROLF HARRIS, Tie Me Kangaroo Down, Sport (Columbia DO 4131, Aussie copy) EX 6.00
45 ROLF HARRIS, Tie Me Kangaroo Down, Sport (Columbia DB 4483) EX 4.00
45 ROLF HARRIS, Sun Arise (Columbia DB 4888) EX 4.00
45 ROLF HARRIS, In The Wet (Columbia DB 4979) VG 4.00
45 ROLF HARRIS, I Know A Man (Columbia DB 7064, Demo) EX 5.00
45 ROLF HARRIS, Six White Boomers (Columbia DB 7166) EX 4.00
45 ROLF HARRIS, Iko Iko (Columbia DB 7554, Demo) EX 5.00
45 ROLF HARRIS, War Canoe (Columbia DB 7669, Demo) M 6.00
45 ROLF HARRIS, Hey Yew Gotta Loight Boy (Columbia DB 8014, Demo) M 5.00
45 ROLF HARRIS, Jake The Peg (Columbia DB 7803) EX 3.00
45 ROLF HARRIS, Willy, Willy (Columbia DB 8285) M 4.00
45 ROLF HARRIS, Pukka Chicken (Columbia DB 8314) M 4.00
45 ROLF HARRIS, Hurry Home (Columbia DB 8349) M 4.00
45 ROLF HARRIS, Bluer Than Blue (Columbia DB 8553) M 4.00
45 ROLF HARRIS, Two Little Boys (Columbia DB 8630) EX 3.00
45 ROLF HARRIS, Happy Birthday, Father Christmas (EMI 2380, Demo) M 4.00
45 ROLF HARRIS, Yarrabangee (EMI 2462, Demo) EX 3.00
45 ROLF HARRIS, Stylophone (Latin American Album) (PS, Aubrey) EX 5.00
45 ROLF HARRIS, Stylophone (Show & Films) (PS, Aubrey) EX 5.00
45 ROLF HARRIS, Tommy (PS, Tembo TML 111) M 4.00
45 ROLF HARRIS, Rolf Harris Favourites (PS, EP, Columbia SEG 8531) EX 6.00
45 GEORGE HARRISON, My Sweet Lord (Apple R5884) EX 4.00
45 GEORGE HARRISON, Bangla-Desh (Apple R5912) EX 5.00
45 GEORGE HARRISON, Ding Dong (Apple R6002) EX 4.00
45 GEORGE HARRISON, Blow Away (PS, Dark Horse K17327) EX 4.00
45 GEORGE HARRISON, All Those Years Ago (PS, Dark Horse K17807) M 3.00
45 GEORGE HARRISON, This Is Love (PS, Warners W7913) M 5.00
45 GEORGE HARRISON, Got My Mind Set On You (PS, Dark Horse W8178) M 3.00
45 NOEL HARRISON, The Windmills Of Your Mind (Reprise RS 20758) EX 4.00
45 NOEL HARRISON, Sparrow (Reprise RS 23395, Demo) EX 6.00
45 WILBERT HARRISON, Kansas City (Eric 161, US issue) EX 5.00
45 MELANIE HARROLD, I Live In The City (DJM DJS 10893, Promo) M 5.00
45 DEBBIE HARRY, Backfired (PS, Chrysalis CHS 2526) M 3.00
45 DEBBIE HARRY, The Jam Was Moving (PS, Chrysalis CHS 2554) M 3.00
45 DEBBIE HARRY, French Kissin' In The USA (PS, Chrysalis CHS 3066) M 4.00
45 DEBBIE HARRY, I Want That Man (Poster PS, Chrysalis CHSPB 3369) M 4.00
45 DEBBIE HARRY, Sweet And Low (Poster PS, Chrysalis CHSPB 3491) M 4.00
45 BOB HARTER, The Atom (20th Century Fox 211, US issue) EX 5.00
45 DAN HARTMAN, Instant Replay (Blue Sky SKY 6706) M 4.00
45 SENSATIONAL ALEX HARVEY BAND, Delilah (Vertigo ALEX 001) EX 3.00
45 SENSATIONAL ALEX HARVEY BAND, Runaway (Vertigo ALEX 003) EX 3.00
45 SENSATIONAL ALEX HARVEY BAND, Gamblin' Bar Room Blues (Vertigo ALEX 002) M 4.00
45 SENSATIONAL ALEX HARVEY BAND, Boston Tea Party (Mountain TOP 12) M 4.00
45 SENSATIONAL ALEX HARVEY BAND, Amos Moses (Mountain TOP 19) M 7.00
45 SENSATIONAL ALEX HARVEY BAND, Shakin' All Over (PS, RCA PB 5199) M 5.00
45 DON HARVEY TRIO, Harvey's Tune (Piccadilly 7N 35052) EX 4.00
45 RICHARD HARVEY, Elegy (TV Theme) (ASV 104) EX 4.00
45 ANNIE HASLAM, Going Home (Warners K17563) M 5.00
45 HERR LENNIE HASTINGS, Auf Wiedersehen, My Dear (Col. DB 4675) EX 4.00
45 TONY HATCH, Rhoom Ba-Cha (Top Rank JAR 165) EX 4.00
45 CHESNEY HAWKES, The One And Only (PS, Chrysalis CHS 3627) EX 4.00
45 CHESNEY HAWKES, Secrets Of The Heart (GF, Poster PS, Chrysalis CHS 3681) M 4.00
45 CHESNEY HAWKES, I'm A Man Not A Boy (Poster PS, Chrysalis CHSP 3708) EX 4.00
45 CHIP HAWKES, One More Dusty Road (RCA PB 5002, Demo) EX 5.00
45 HAWKWIND, Silver Machine (United Artists UP 35381) EX 3.00
45 HAWKWIND, Psychedelic Warlords (United Artists UP 35715) VG 4.00
45 HAWKWIND, Kings Of Speed (United Artists UP 35808) VG 4.00
45 PETER HAYCOCK'S CLIMAX, Young Executives (PS, Nu-Disk HAY 2) M 8.00
45 PETER LIND HAYES, Sing Me A Happy Song (Brunswick D5821, Demo) M 4.00
45 HAYSI FANTAYZEE, Shiny Shiny (Regard RGP 101, Picture disc) M 4.00
45 HAYSI FANTAYZEE, Holy Joe (Regard RGP 104, Picture disc) M 4.00
45 JUSTIN HAYWARD & JOHN LODGE, Blue Guitar (Threshold TH21) M 4.00
45 LEON HAYWARD, Don't Push It, Don't Force It (20th Century TC 2443) M 4.00
45 ROY HEAD, Apple Of My Eye (Vocalion VP 9254) G 4.00
45 HEADBOYS, The Shape Of Things To Come (RSO 40) EX 3.00
45 HEADBOYS, Stepping Stones (PS, RSO 49) EX 4.00
45 TOPPER HEADON, Drumming Man (Mercury MER 194, one-sided DJ copy) EX 4.00
45 HEADS HANDS & FEET, Warming Up The Band (Island WIP 6115) EX 4.00
45 TED HEATH, Swingin' Shepherd Blues (Decca F11000) EX 4.00
45 HEATWAVE, Boogie Nights (GTO GT 77) M 4.00
45 HEATWAVE, Too Hot To Handle (GTO GT 91) EX 3.00
45 HEATWAVE, The Groove Line (GTO GT 115) EX 3.00
45 HEATWAVE, Mind Blowing Decisions (GTO GT 226) EX 3.00
45 HEATWAVE, Always And Forever (GTO GT 236) EX 3.00
45 HEATWAVE, Therm Warfare (GTO GT 253) M 3.00
45 HEATWAVE, Gangsters On The Groove (GTO GT 285) M 3.00
45 HEATWAVE, Jitterbuggin' (GTO GT 290, Demo) M 5.00
45 HEATWAVE, Lettin' It Loose (Epic A2414, Demo) M 4.00
45 HEAVEN 17, I'm Your Money (PS, Virgin VS 417) M 4.00
45 HEAVEN 17, Play To Win (PS, Virgin VS 433) M 4.00
45 HEAVEN 17, Height Of The Fighting (Company Sleeve) (PS, Virgin VS 483) M 10.00
45 HEAVEN 17, Let Me Go (PS, Virgin VS 532) M 3.00
45 HEAVEN 17, Temptation (PS, Virgin VS 570) M 4.00
45 HEAVEN 17, Come Live With Me (PS, Virgin VS 607) M 3.00
45 HEAVEN 17, Crushed By The Wheels Of Industry (PS, Virgin VS 628) M 3.00
45 HEAVEN 17, Sunset Now (PS, Virgin VS 708) M 3.00
45 HEAVEN 17, This Is Mine (PS, Virgin VS 722) M 3.00
45 HEAVY D & THE BOYZ, Is IT Good To You (PS, MCA MCS 1564) M 4.00
45 BOBBY HEBB, Sunny (Phillips BF 1503) EX 5.00
45 HEDGEHOPPERS ANONYMOUS, It's Good News Week (Decca F12241) EX 4.00
45 HEDGEHOPPERS ANONYMOUS, Don't Push Me (Decca F12298) EX 4.00
45 DONALD HEIGHT, Talk Of The Grapevine (Jay Boy BOY 32) EX 8.00
45 HEINZ, Just Like Eddie (Decca F11693) M 4.00
45 HEINZ, Country Boy (Decca F11768) EX 4.00
45 HEINZ, You Were There (Decca F11831) EX 4.00
45 HELLFIELD, All Night Party (Epic EPC 6920, Demo) M 5.00
45 HELLO, Tell Him (Bell 1377) EX 4.00
45 HELLO, Games Up (Bell 1406) EX 4.00
45 HELLO, New York Groove (Bell 1438) M 4.00
45 BOBBY HELMS, Jacqueline (Brunswick 45.05748) VG 4.00
45 JIMMY HELMS, Gonna Make You An Offer You Can't Refuse (Cube BUG 27) EX 4.00
45 JIMMY HELMS, Jack Horner's Holiday (Cube BUG 30) EX 4.00
45 DICKIE HENDERSON, Kalamazoo (President PT 230) M 6.00
45 EDDIE HENDERSON, Say You Will (Capitol CL 15937, Demo) EX 4.00
45 JOE HENDERSON, Monte Carlo Or Bust (Mercury MF 1095, Demo) EX 4.00
45 JOE 'MR PIANO' HENDERSON, Trudie (Pye 7N 15147) EX 3.00
45 JOE 'MR PIANO' HENDERSON, Candy Floss (Parlophone R4849) EX 3.00
45 RIKKI HENDERSON, Delaware (Embassy WB 383) EX 4.00
45 RIKKI HENDERSON, Mais Oui (Embassy WB 406) EX 4.00
45 JIMI HENDRIX, Voodoo Chile (Track 2095.001) EX 4.00
45 NONA HENDRYX, You're The Only One I Ever Needed (Arista 253) EX 4.00
45 BOBBY HENRY, Head Case (PS, A&M AMS 7408) EX 4.00
45 BOBBY HENRY, Soho Sad Show (A&M AMS 7441, clear vinyl) EX 4.00
45 CLARENCE 'FROGMAN' HENRY, But I Do (Pye 7N 25078) EX 4.00
45 CLARENCE 'FROGMAN' HENRY, You Always Hurt The One You Love (Pye 7N 25089) EX 4.00
45 CLARENCE 'FROGMAN' HENRY, Standing In The Need Of Love (Pye 7N 25115) EX 5.00
45 LENNY HENRY, Mole In The Hole (Jet 7006, Promo) M 5.00
45 HERD, From The Underworld (Fontana TF 856) EX 4.00
45 HEREFORD UNITED, Hereford United (1972) (Witch WRCS 001) EX 5.00
45 WOODY HERMAN, The First Thing I Do (Fantasy FTC 126, Demo) EX 5.00
45 HERMAN'S HERMITS, I'm Into Something Good (Columbia DB 7338) EX 3.00
45 HERMAN'S HERMITS, Silhouettes (Columbia DB 7475) EX 3.00
45 HERMAN'S HERMITS, Wonderful World (Columbia DB 7546) EX 3.00
45 HERMAN'S HERMITS, Just A Little Bit Better (Columbia DB 7670) EX 3.00
45 HERMAN'S HERMITS, A Must To Avoid (Columbia DB 7791) EX 3.00
45 HERMAN'S HERMITS, You Won't Be Leaving (Columbia DB 7861) EX 3.00
45 HERMAN'S HERMITS, This Door Swings Both Ways (Columbia DB 7947) EX 4.00
45 HERMAN'S HERMITS, No Milk Today (Columbia DB 8012) EX 5.00
45 HERMAN'S HERMITS, There's A Kind Of Hush (Columbia DB 8123) EX 4.00
45 HERMAN'S HERMITS, I Can Take Or Leave Your Loving (Columbia DB 8327) EX 3.00
45 HERMAN'S HERMITS, Sleepy Joe (Columbia DB 8404) EX 4.00
45 HERMAN'S HERMITS, Sunshine Girl (Columbia DB 8446) EX 4.00
45 HERMAN'S HERMITS, Something's Happening (Columbia DB 8504) EX 3.00
45 HERMAN'S HERMITS, My Sentimental Friend (Columbia DB 8563) EX 4.00
45 HERMAN'S HERMITS, Here Comes The Star (Columbia DB 8626) EX 7.00
45 HERMAN'S HERMITS, Years May Come, Years May Go (Columbia DB 8656) EX 4.00
45 HERMAN'S HERMITS, Bet Your Life I Do (RAK 102) EX 4.00
45 HERMAN'S HERMITS, I Can Take Or Leave Your Loving (MGM K13885, US issue) EX 4.00
45 HERMAN'S HERMITS, Museum (MGM K13787, US issue) EX 5.00
45 HERMAN'S HERMITS, Sleepy Joe (MGM K1393455, US issue) EX 5.00
45 HERMIE, Hermie's Prayer (USA Records 909, DJ copy) EX 6.00
45 PATRICK HERNANDEZ, Born To Be Alive (Gem GEMS 4) M 4.00
45 PATRICK HERNANDEZ, Goodbye (Recorded Delivery RDR 005) M 4.00
45 NICK HEYWARD, Whistle Down The Wind (PS, Arista HEY 1) M 4.00
45 AL HIBLER, I Can't Put My Arms Around A Memory (Decca 9.29543, US issue) M 5.00
45 EDDIE HICKEY, Lady May (Decca F11153) EX 5.00
45 BERTIE HIGGINS, Key Largo (Epic A2168) M 4.00
45 HIGH SOCIETY, I Never Go Out In The Rain (PS, Eagle ERS 002) EX 4.00
45 HIGHWAYMEN, Michael (United Artists POP 910) M 3.00
45 HIGHWAYMEN, The Gypsy Rover (United Artists POP 948) M 4.00
45 HIGHWAYMEN, I'm On My Way (United Artists POP 1012) EX 4.00
45 HIGHWAYMEN, Cotton Fields (United Artists TOS 727) VG 3.00
45 HIGHWAY 101, Every Moment (Rocket ROKN 528) M 4.00
45 HI-GLOSS, You'll Never Know (Epic EPC A1387) M 4.00
45 BENNY HILL, The Harvest Of Love (Pye 7N 15520) EX 3.00
45 BENNY HILL, Ernie (Columbia DB 8893) M 3.00
45 BENNY HILL, Gather In The Mushrooms (Pye 7N 15327) EX 3.00
45 DAN HILL, Sometimes When We Touch (20th Century BTC 2355) EX 4.00
45 MICHAEL HILL, Mike's Tune (Parlophone R4700) M 4.00
45 RONI HILL, You Keep Me Hanging On (Creole CR 138) EX 5.00
45 MICHAEL HILL, Joey's Song (Parlophone R4671) EX 4.00
45 MICHAEL HILL, Blue On Blue (Parlophone R4727) EX 4.00
45 MICHAEL HILL, Frog March (Parlophone R4792) EX 4.00
45 MICHAEL HILL, Bubble Bath (Parlophone R4916, Demo) EX 5.00
45 FRED HILL, Nightbeat (NEMS BSS 102) EX 5.00
45 VINCE HILL, If You Know (Pye 7N 17293) M 6.00
45 VINCE HILL, Take Me To Your Heart Again (Columbia DB 7781) M 4.00
45 VINCE HILL, Edelweiss (Columbia DB 8127) M 3.00
45 VINCE HILL, Roses Of Picardy (Columbia DB 8185) M 3.00
45 VINCE HILL, Doesn't Anybody Know My Name (Columbia DB 8515, Demo) EX 4.00
45 VINCE HILL, Look Around (Columbia DB 8804, Demo) EX 4.00
45 VINCE HILL, Brother Sun And Sister Moon (EMI 2041) EX 4.00
45 STEVE HILLAGE, Getting Better (Virgin VS 212) M 4.00
45 TONY HILLER ORCHESTRA, Rosy's Theme (From Ryan's Daughter) (Decca F13127) EX 5.00
45 HILLSBOROUGH, 'Memorial Record' (PWL 41) M 4.00
45 RONNIE HILTON, Little Do You Know (HMV 865, Demo) VG 5.00
45 RONNIE HILTON, I May Never Pass This Way Again (HMV POP 468, Purple) EX 5.00
45 RONNIE HILTON, The World Outside (HMV POP 559) EX 4.00
45 RONNIE HILTON, The Wonder Of You (HMV POP 638) M 4.00
45 RONNIE HILTON, Hey, Look Me Over (HMV POP 936) EX 4.00
45 RONNIE HILTON, The Gift (HMV POP 1106) EX 4.00
45 RONNIE HILTON, Don't Let The Rain Come Down (HMV POP 1291) EX 3.00
45 RONNIE HILTON, A Windmill In Old Amsterdam (HMV POP 1378) EX 3.00
45 RONNIE HILTON, I'll Sleep A Little Easier Tonight (Redrock RED R8) EX 5.00
45 RUPERT HINE, Misplaced Love (A&M AMS 8106) EX 4.00
45 RUPERT HINE, Surface Tension (A&M AMS 8126, Demo) EX 4.00
45 RUPERT HINE, The Set Up (A&M AMS 8206, Demo) M 4.00
45 HITCHHIKERS, Rolling Dice (ABC 4160, Promo) M 5.00
45 HITCH-HIKERS GUIDE TO THE GALAXY, TV Theme (PS, Original ABO5) M 5.00
45 HI-TENSION, British Hustle (Island WIP 6446) M 4.00
45 HI-TENSION, Hi-Tension (Island WIP 6422) EX 5.00
45 HI-TENSION, Autumn Love (Island WIP 6462) EX 4.00
45 HOAGY POGEY, Wham Zam (Deram DM 389) EX 4.00
45 HOAGY POGEY, One Step Behind The Music (Pye 7N 45407) M 4.00
45 HOBO RADIO COMPANY, Oh Oh What A Drag (Red Bus RBUS 63) M 6.00
45 EDMUND HOCKERIDGE, More Than Ever (Come Primo) (Pye 7N 15160) EX 4.00
45 EDMUND HOCKERIDGE, Do I Love You (Pye 7N 15167) EX 4.00
45 EDMUND HOCKERIDGE, A Canadian In London (PS, Pye NEP 24048, EP) EX 5.00
45 FERRY HODGE, Please Lady Stay (Pye 7N 25694) M 5.00
45 EDDIE HODGES, (Girls Girls Girls) Made To Love (London HLA 9576) EX 5.00
45 ROGER HODGSON, In Jeopardy (PS, A&M AM 232, Promo) M 5.00
45 HOHOKAM, King (PS, Numa NU3) M 5.00
45 HOLLAND & DOZIER, Don't Leave Me Starvin' (Invictus INV 528) EX 5.00
45 LYNN HOLLAND, No Regrets (Polydor BM 56060) EX 4.00
45 MICHAEL HOLLIDAY, The Story Of My Life (Columbia DB 4058) EX 4.00
45 MICHAEL HOLLIDAY, Rooney (Columbia DB 4097) EX 4.00
45 MICHAEL HOLLIDAY, Starry Eyed (Columbia DB 4378) EX 3.00
45 MICHAEL HOLLIDAY, Dream Talk (Columbia DB 4437) EX 4.00
45 SUSAN HOLLIDAY, Street Of Dark Despair (Columbia DB 7363, Demo) VG 5.00
45 HOLLIES, Stay (Parlophone R5077) EX 4.00
45 HOLLIES, Just One Look (Parlophone R5104) EX 4.00
45 HOLLIES, Here I Go Again (Parlophone R5137) EX 5.00
45 HOLLIES, We're Through (Parlophone R5178) M 6.00
45 HOLLIES, I'm Alive (Parlophone R5287) EX 3.00
45 HOLLIES, Look Through Any Window (Parlophone R5322) EX 3.00
45 HOLLIES, I Can't Let Go (Parlophone R5409) M 5.00
45 HOLLIES, Bus Stop (Parlophone R5469) M 6.00
45 HOLLIES, Stop Stop Stop (Parlophone R5508) EX 5.00
45 HOLLIES, On A Carousel (Parlophone R5562) EX 4.00
45 HOLLIES, Carrie Anne (Parlophone R5602) M 5.00
45 HOLLIES, King Midas In Reverse (Parlophone R5637) EX 7.00
45 HOLLIES, Jennifer Eccles (Parlophone R5680) EX 4.00
45 HOLLIES, Listen To Me (Parlophone R5733) EX 4.00
45 HOLLIES, Sorry Suzanne (Parlophone R5765) M 5.00
45 HOLLIES, He Ain't Heavy… He's My Brother (Parlophone R5806) M 4.00
45 HOLLIES, I Can't Tell The Bottom From The Top (Parlophone R5837) EX 4.00
45 HOLLIES, Gasoline Alley Bred (Parlophone R5862) EX 5.00
45 HOLLIES, Hey Willy (Parlophone R5905) M 5.00
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45 HOLLIES, The Air That I Breathe (Polydor 2058.435, US issue) M 5.00
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45 HOLLIES, Magic Woman Touch (Polydor 2058.289) EX 6.00
45 HOLLIES, Curly Bill (Polydor 2058.403) EX 3.00
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45 BUDDY HOLLY, Peggy Sue EP (MCA 253) M 5.00
45 BUDDY HOLLY, Maybe Baby EP (MCA 254) M 5.00
45 HOLLYWOOD BEYOND, What's The Colour Of Money (PS, WEA YZ76) EX 4.00
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45 HONEYCOMBS, That's The Way (Pye 7N 15890) M 3.00
45 HONEYCOMBS, This Year, Next Year (Pye 7N 15979) VG 4.00
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45 MARY HOPKIN, Goodbye (Apple 10) VG 3.00
45 MARY HOPKIN, Knock, Knock, Who's There (PS, Apple 26) M 4.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
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250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
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20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
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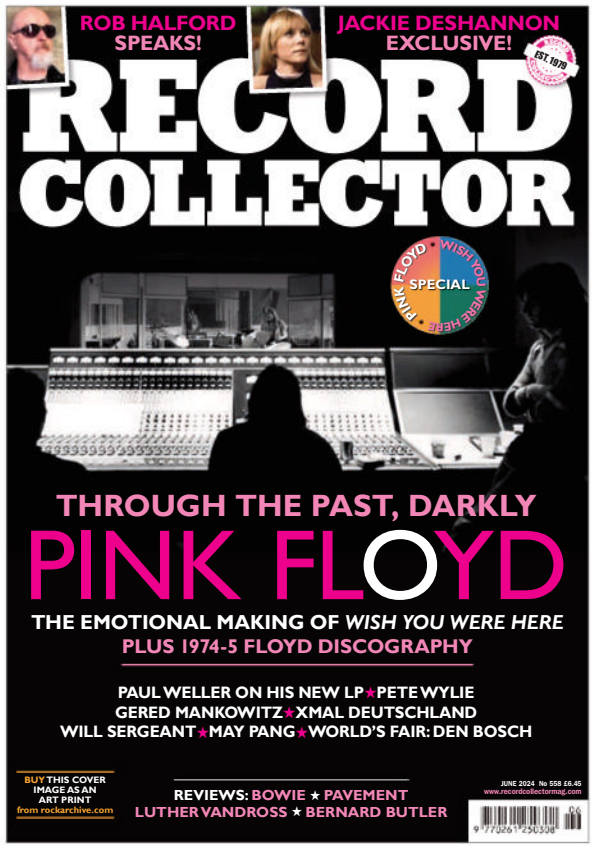

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SLASH N' BURN

Slash + Myles Kennedy & The Conspirators conspire to turn up the heat in Thailand

Slash
Bangkok Centrepoint Studio, Thailand
15/3/24

Slash was back on Thai soil for the fifth time, the third as a solo artist and, despite the 40C heat outside, he and Myles Kennedy & The Conspirators entered in leather jackets, while Slash donned his uber-cool top hat. Opening with The River Is Rising, the soaring vocals of Kennedy made waves, as did Slash's heavy riffage on Driving Rain and an impressive Halo. Their set-list focused on their four albums together, but there was still room for some surprises.

Bassist Todd Kearns admirably took on vocal duties for Slash's co-written cover of Lenny Kravitz's Always On The Run and on the sole Guns N' Roses offering, the rarely-aired Don't Damn Me. Wicked Stone became a jaw-dropping 15-minute workout with hypnotic locomotive jamming from Slash and co, before a calming encore, as he sat at the pedal steel and Kennedy delivered a dreamy, stratospheric cover of Elton John's Rocket Man and finale Anastasia. Hot stuff. *Mark Taylor*

Erja Lyttinen
London Putney Half Moon
10/4/24

April has been called the cruellest month, but Lyttinen lifted its heavy load with a stunning display of mean blues-rock. The Finnish queen of slide guitar is blessed with a quirky, powerful vocal that gives her blues extra cachet. She led her drum and bass back-up through a sparkling set, opening with Diamonds On The Road. Bad Seed and the epic Never Really Had You followed from her latest release. Her coruscating slide display on Hendrix's Crosstown Traffic delighted everyone. *Paul Davies*

Dan Stuart
London Farringdon Betsey Trotwood
22/3/24

Urbane, wild-eyed and fedora-clad, Tucson's Stuart ran through colourful solo songs (The Day William Holden Died), with a touch of former band, Green On Red, on That's What Dreams, all amid ramblings about life and death. San Francisco's Tom Heyman had preceded with his own sublime 24th Street Blues, plus an elegant reimagining of Flamin' Groovies' City Lights, with Long Ryder, Sid Griffin, on mandolin. Heyman added elegant finger-picking to Stuart's hypnotic rhythms, including co-write, Last Century Blues, before Griffin returned for the finale, Time Ain't Nothing. Strangely beautiful. *Nick Dalton*

Sea Fever
Stockport Bask
21/3/24

New Order bassist, Tom Chapman, and guitarist, Phil Cunningham, showcased their other band, drummer Elliot Barlow keeping a ferocious, motorik beat throughout their 13-song set. Tom and Beth Cassidy generated insistent, keyboard-based melodies, and Beth took on lead vocals from Iwan Gronow on Thrills and Le Coup. But the best reaction came when Gronow put down his rhythm guitar and upped the intensity for recent single, De Facto. With a second LP due, Sea Fever are highly contagious. *Simon Wright*

Loudon Wainwright III
London West Kensington Nell's Jazz & Blues
22/3/24

Pitching up for three nights at this intimate club, there was a feeling of spontaneity, due to a barrage of audience requests. The set featured the title track of his latest, *Lifetime Achievement*, plus smatterings from various career phases, a Dylan cover (Don't Think Twice It's All Right), and a new song. Longtime collaborator, Chaim Tannenbaum, joined in on the debut of an ode written for Loudon's 75th birthday, and a slightly washed-out Rufus Wainwright guested on his mother Kate McGarrigle's Come A Long Way, then previewed the beautiful Opening Night. A truly memorable gathering. *Peter Rapaport*

Elephant House
London Dalston Servant's Jazz Quarters
17/3/24

An eclectic line-up kicked off with the solo sax of Tom Challenger, creating meditative soundscapes through effects pedals. OK Doomer, a four-piece with a Midlake-esque sound, demonstrated a knack for a neat melody. Elephant House, the intriguing duo of Shenggy Shen (percussion) and Christos Fanaras (keyboards), offered droning, fizzing and bubbling analogue synths, weaving around propulsive drum patterns that built ecstatic tension. Stin Ypoga was a clever cover of a 30s *rebetiko* song, the ambient Pearl veered in the direction of Harold Budd, and Chollima concluded with woozy psychedelia. *Guy Smith*

The Gaslight Anthem
London Camden Roundhouse
26/3/24

Marking their recording return, *History Books*, and following their hiatus with a three-night residency, TGA didn't repeat themselves, changing their set-list each Roundhouse evening. The second featured fan faves, Even Cowgirls Get The Blues, Blue Dahlia and American Slang, plus Billie Eilish cover, Ocean Eyes, strummed on three guitars, and indistinct keyboards, along with a wall of sonics wherein Brian Fallon's distinctive voice climbed above the melee. Support, Blue Violet, joined in on Here's Looking At You, Kid, as did Emily Wolfe on The Weatherman/Blue Jeans & White T-Shirts, the fashion manifesto of the evening. *Paul Davies*

Paul Weller
London Shepherd's Bush O2 Empire
2/4/24

Three songs in and a cheery Weller said, "It's a long set, so strap in". Always forward-thinking, he limited proceedings to two of The Jam's songs, and offered brand new ones in Jumble Queen and Soul Wandering, which sounded great. His The Style Council colleague, Mick Talbot, guested on Shout To The Top!, and a great backing band was further enhanced by the returning Jacko Peake, whose colourful sax and flute lifted many songs even higher. *Gary Oliver*

Bleachers
London Kentish Town O2 Forum
27/3/24

The ubiquitous Jack Antonoff and his band hit the stage for two short sets in support of their self-titled album. Assuring the audience, "We're gonna give you everything we got," what followed was an energetic explosion of new songs, plus established number, Chinatown. Sounding like an indie Springsteen, he flew through the tunes with guitar and sax solos in abundance, the likes of Modern Girl achieving maximum impact. A damn fine evening. *Patrick Wray*

Richard Thompson
Hartford Infinity Music Hall, Connecticut, US
4/4/24

Entering with I Misunderstood, Thompson's plaintive take on lost love, his voice at 75 remains strong, as does his inter-song banter. For The Poor Ditching Boy, he reached back to his first solo LP, while things sped up with the lusty bravado of I Feel So Good and jig-inducing Valerie. Mid-way, Zara Phillips joined him for lovely harmonies on Hokey Pokey and Wall Of Death, and new classic, Singapore Sadie. His guitar-playing was a marvel throughout and, after a set harking back to the 60s, two encores included the gorgeous lament of 1994's Beeswing. *Christopher Walsh*

Lindisfarne
Bournemouth O2 Academy
7/4/24

Newcastle's unlikely lads continue to play on, with founding bassist, Rod Clements, front and centre on slide guitar/mandolin. He's no singer, but Dave Hull-Denholm, the late Alan Hull's son-in-law, more than compensated. The quintet are almost too slick to duplicate the band's distinctive lurching rhythms, appearing most confident on Hull solo cuts like Squire. But it all gelled on We Can Swing Together, leading to mass arm-waving and community singing, before a valedictory Clear White Light closed in uplifting style. Long may the Geordies bring their fog to the masses. *Michael Heatley*

Les Binks Priesthood
London Raynes Park Cavern
28/3/24

A spectacular set from LBP, celebrating the drummer's 1977-79 stint with Judas Priest that took in *Stained Class* and *Killing Machine*. The set included the rarely-heard Running Wild, Before The Dawn, Starbreaker, anthemic Take On The World, and thunderous Exciter. There was ➤

Photo: (Slash) James Stewart

Peter Hook & The Light

THURSDAY 17TH OCTOBER 2024
PARR HALL WARRINGTON

FRIDAY 1ST NOVEMBER 2024
ST GEORGE'S HALL BRADFORD

THURSDAY 7TH NOVEMBER 2024
CHEESE & GRAIN FROME

FRIDAY 8TH NOVEMBER 2024
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WITH SUPPORT FROM SEB WESSON

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28 JUN - OXFORD - O2 ACADEMY
29 JUN - NORWICH - EPIC STUDIOS
12 JUL - NORTHAMPTON - ROADMENDER

LLOYD COLE

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THE APEX - BURY ST EDMUNDS

WEDNESDAY 18 SEPTEMBER
THEATRE SEVERN - SHREWSBURY

THURSDAY 19 SEPTEMBER
LOWTHER PAVILION - LYTHAM

THE MISSION

D-TOUR 24

HOLMFIRTH PICTUREDROME
THURSDAY 19 SEPTEMBER
FRIDAY 20 SEPTEMBER

CAMBRIDGE JUNCTION
SATURDAY 21 SEPTEMBER

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Friday 11 Sunderland Fire Station*
Saturday 12 Sheffield Leadmill*

*RUTS DC

Thursday 17 Lincoln Engine Shed+
Friday 18 Norwich Epic+
Saturday 19 Wolverhampton Kk's+

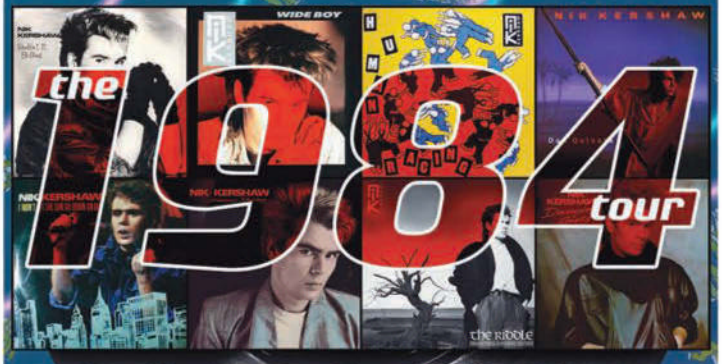
+THE REZILLOS

Thursday 24 Frome Cheese & Grain#
Friday 25 London Camden Electric Ballroom#
Saturday 26 Southampton 1865# #

PETE WYLIE
THE MIGHTY WAH!

THE GIG CARTEL BY ARRANGEMENT WITH FRUIT PIE MUSIC PRESENTS

NIK KERSHAW



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08 OCT CAMBRIDGE JUNCTION
09 OCT MANCHESTER ACADEMY 2
10 OCT NEW BRIGHTON FLORAL PAVILION
11 OCT WOLVERHAMPTON WULFRUN
12 OCT CARDIFF TRAMSHED
14 OCT BATH KOMEDIA
15 OCT PORTSMOUTH GUILDHALL
16 OCT LONDON O2 SHEPHERDS BUSH EMPIRE

Madison Beer projects (and receives) her Girl Power

also the familiar The Ripper, metalled-up Green Manalishi, Victim Of Changes, and dark co-write ballad, Beyond The Realms Of Death. Vocalist Matt Young scaled the high notes, and guitarists Gus Mark and Simon Pinto were exemplary, especially on Sinner. Hell Bent For Leather, and geared up for Delivering The Goods, and no mistake. *Mark Taylor*

Electric Eel Shock
London Camden
Black Heart
23/3/24

Electric Eel Shock's first London gig in five years saw Suicide Rock & Roll cue all hell breaking loose, as fists pumped in the air and pint glasses went aloft. The life-affirming modus operandi of EES is addictive and radiates from the stage in waves of effervescence, not least on songs like the tongue-in-cheek So Much 80s, making it impossible to stand still amid the sheer *joie de vivre*. A discography packed full of rock anthems ensured that they never missed the bullseye. *Peter Dennis*

Atomic Rooster
London Holborn
Pizza Express
5/4/24

From the racing instrumental cacophony of Vug and combined roar of Hammond/guitar on The Price, to the hits – Tomorrow Night, and a rollicking Devil's Answer – this was a stirring celebration of the legacy of Vincent Crane. The band's UK debut as a four-piece following singer Pete French's departure saw organist Adrian Gautrey excel on vocals. Blistering early 70s angst was offset by late 70s cool and the mesmerising licks of guitarist Steve Bolton, who sang on his whirlwind Space Cowboy. They also demonstrated their new spirit with the first outing in 45 years of People You Can't Trust. *Nick Dalton*

Rialto
Manchester Deaf Institute
3/4/24

Louis Eliot took to the stage for only the third gig since re-forming Rialto last year and reminded people why they have been missed so dearly. Untouchable, Summer's Over, the Walker Brothers-like The Underdogs and a sublime Monday Morning 5:19 left no doubt what a gifted songwriter Eliot is. New, more dance-oriented songs, Put You On Hold and No One Leaves This Discotheque Alive, offered enticing prospects for the future. *Chris Bartley*

Psydoll
Northampton
Roadmender
11/4/24

The Tokyo cyberpunks made a welcome return to spotlight the darker side of Japanese culture with an interesting mixture of electronic and organic instruments, full of light and shade, guitarist Ucchi delivering demonic riffs and vocalist Nekoi leaping around with abandon. Theirs is a cinematic sound that conjures up images of rain-soaked, neon-lit *Blade Runner* cityscapes, and songs such as My Birthday will live long in the memory. *Peter Dennis*

Simple Minds, Del Amitri
Copenhagen Royal Arena
8/4/24

Show 29 of their global tour featured Del Amitri reminding us why they hit with Always The Last To Know, Kiss This Thing Goodbye and Stone Cold Sober, along with well-received new material. They were all the more impressive given Justin Currie's Parkinson's Disease diagnosis. Simple Minds followed, and the thunderous bass intro to Waterfall preceded Jim Kerr using every inch of the stage on Love Song and Sons And Fascination. Alongside original, Charlie Burchill, he had the audience in the palm of his hand, with crowd-pleasers Glittering Prize, Promised You A Miracle and New Gold Dream, plus deep cuts, This Fear Of Gods, Let There Be Love and Come A Long Way. The hauntingly beautiful Belfast Child boasted a wonderful crescendo, and the closing Don't You Forget About Me prompted a mass singalong. Sarah Brown took the lead in encore, Book Of Brilliant Things, before Alive And Kicking and Sanctify Yourself closed. *Chris Nicholl*

Crowbar
Milton Keynes
Craufurd Arms
11/3/24

The riff masters concluded an exhausting UK tour with no sign of wear or tear. Opening shot, Burn Your World, instigated a brutal mosh pit, and things rarely let up. Their metal from the swamps of Louisiana includes some of the heaviest songs known to man, and Chemical Godz proved particularly potent. Impromptu encore, Conquering, sent everyone home with ears ringing. *Peter Dennis*

Sprints
Bristol Thekla
11/4/24

Playing their *Letter To Self* debut, singer/guitarist Karla Chubb proved to be blessed with charisma and show(wo)manship. The Dublin garage band combine energy with subtlety on many of their numbers, bassist Sam McCann contributing a dulcet counterpoint to Chubb's exuberant ebb and flow. A cover of Le Tigre's Deceptacon preceded their rousing Literary Mind closer. *Ian Templeton*

Tank
London Cart & Horses
20/3/24

The NWOBHM outfit tested out their new line-up, with stalwart guitarists Mick Tucker and Cliff Evans flanked by ex-Tygers bassist, Gav Gray, Diamond Head drummer, Karl Wilcox, and vocalist Marcus Von Boisman. They made an immediate impact, literally, on opener Shellshock, before the gritty This Means War and triumphant Echoes Of A Distant Battle. Boisman oozed confidence on Blood, Guts And Beer, while the rumbling Wasting My Life Away was kinda balladic, and all voices were raised for their glorious anthems, That's What Dreams Are Made Of and Stormtrooper. *Mark Taylor*

The Hives
London Hammersmith
Eventim Apollo
13/4/24

The breathless Howlin' Pelle Almqvist is an infectious frontman whose attitude fully represents The Hives' adrenalised music. Matching luminous suits and a febrile musical manifesto of three-chord inventions, they raced through a rash of immediate, psyched-out garage rock that spread like a sweet contagion. New tunes, Bogus Operandi and Two Kinds Of Trouble, mingled seamlessly with old faves, Hate To Say I Told You So and Come On, proving that the more things change, the more they stay the same. A quite riotous performance. *Paul Davies*

Angelus Apatrida
Bangkok Blueprint
Livehouse, Thailand
9/3/24

A thrashing metal might with the Spanish rifferama of Angelus Apatrida, heading a bill including Hidden Intent, a trio of pumped-up Aussies, whose anthem, Addicted To Thrash, says it all. Locals, Past Of The Pain and Nuclear Warfare, were explosive, while Apatrida went full throttle with razor riffs on Bleed The Crown and Indoctrinate. New tracks, Snob and Cold, were equally potent, and frontman Guillermo Izquierdo led the neck-breaking Sharpen The Guillotine and full clout of Give 'Em War. Brutal. *Mark Taylor*

Johnny Marr
London Hammersmith
Eventim Apollo
12/4/24

Storied guitarist Johnny Marr has played with an enviable roll call of artistes and he honoured the fact in a set mapping out his previous and current ventures. Embracing The Smiths, he included seven choice cuts, Panic, This Charming Man and Bigmouth Strikes Again standing out. His Electronic collaboration with Neil Tennant saw the Pet Shop Boy join in on a rousing cover of David Bowie's Rebel Rebel, then Electronic's Getting Away With It, giving the show that extra wow factor. Mesmerised fans passionately reacted throughout, especially to final tune, There Is A Light That Never Goes Out. His music hurt so good. *Paul Davies*

Beaux Gris Gris & The Apocalypse
Chislehurst
Beaverwood Club
16/4/24

BGG, an in-yer-face, guitar-based blues-rock outfit, enhanced by swampy grooves, played in a tent to promote *Hot Nostalgia Radio*. With the focus ex-Hoax's Robin Davey and the irrepressible Greta Valenti, with her hugely impressive vocals, there was a palpable sense of band unity. Their two-hour set included signature tune, Don't Let The Bastards Grind You Down, and latest single, Satisfy Your Queen, before sending us out to the strains of a cheery 20th Century Boy. *Oliver Gray*

Madison Beer
London Hammersmith
Eventim Apollo
2/4/24

Ms Beer, 25, ended her UK tour with a second night sold-out show before a fever pitch mostly female crowd, many sporting white bows in their hair to resemble their heroine. Her sophomore album is *Silence Between Songs*, but it was the opposite as screaming fans let their voices rip after and during every number, angelically singing at the top of their voices. The adulation is no surprise. Backed by a white stairwell leading up to a huge screen that took us into Ms B's wonderland, a tightly-drilled two-man band added spice to her psychedelic, glam and soul-pop bangers. Her clever reworking of The Turtles groove, You Showed Me, was a hypnotic joy, while her emotions were laid bare on Homesick, Selfish and the cheeky Boyshit. An absorbing show that left you Spinnin'. Arenas inevitably beckon. *Mark Taylor*

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Gig Guide

Anne-Marie June (20) Scarborough Open Air Theatre (22) Mansfield Sherwood Pines Forest Park (27) Rugeley Cannock Chase Forest **July** (4) Leeds Millennium Square (5) Tetbury Westonbirt Arboretum (27) Cardiff Castle (28) Ludlow Castle

Bryan Adams June (13) Margate Dreamssland (16) Northwich Delamere Forest (18) Llangollen Pavilion (20) Brandon Thetford Forest (21) Pickering Dalby Forest (23) Halifax Piece Hall

Bat For Lashes June (12) Oxford O_2 Academy (18) Birmingham Town Hall (19) Bristol Beacon (24) London Barbican (25) Bexhill-On-Sea De La Warr Pavilion (27) Manchester Aviva Studios

The Breeders June (24) Leeds O_2 Academy (25) London Limehouse Troxy (26) Manchester Albert Hall (28) Nottingham Rock City (30) Bristol Sounds

Body Count June (30) London Kentish Town O_2 Forum **July** (1) Manchester Ritz (2) Glasgow SWG3

Sheryl Crow June (13) Halifax Piece Hall (15) Elridge Park *Black Deer Festival* (16) Blenheim Palace (18) Hampton Court Palace

Crowded House June (12) St Austell Eden Project (13) London Shepherd's Bush O_2 Empire (15) Lincoln Castle (16) Oxford Blenheim Palace (17) Aldermaston Mount At Wasing (19) Halifax Piece Hall (20) Cardiff Castle (21) Newport *Isle Of Wight Festival*

Doja Cat June (11) Glasgow OVO Hydro (12) Birmingham Resorts World Arena (14) London Greenwich O_2 (15) Newcastle Utilita Arena

***Disney In Concert: The Sound Of Magic* June** (4) Manchester Bridgewater Hall (5) Bath Forum (6) Nottingham RCH (8) Edinburgh Usher Hall (9) Glasgow RCH (10) Liverpool Empire (11) Birmingham Symphony Hall (13) London Hammersmith Eventim Apollo

Nils Frahm June (30) Brighton Dome **July** (1) Bristol Beacon (2) Birmingham Symphony Hall (3) Cambridge Corn Exchange (4) Newcastle Glasshouse (9) Edinburgh Usher Hall (10) Manchester Bridgewater Hall (11-14) London Barbican London

Jess Glynne June (15) Scarborough Open Air Theatre (16) Lincoln Castle (28) Bedford Park (29) Bude Wyldes **July** (12) Llangollen International Musical Eisteddfod (26) Margate Dreamland **August** (8) Halifax Piece Hall (9) London Crystal Palace Bowl

Green Day June (21) Manchester Emirates Old Trafford (23) *Isle Of Wight Festival* (25) Glasgow Bellahouston Park (29) London Wembley Stadium

Ex-Sonic Youth's **Kim Gordon June** (25) London Camden Koko (26) Birmingham Institute 2

The Killers June (18-19,21) Manchester Co-Op Live (25-26) Glasgow Ovo Hydro **July** (4-5,7) London Greenwich O_2

Levellers June (22) Newcastle NX **July** (19-20) Barnsley Birdwall **September** (12-13) Frome Cheese & Grain **November** (12) Margate Dreamland

Mr Bungle June (12) London Kentish Town O_2 Forum (13) Manchester O_2 Ritz

Nick Mason's Saucerful Of Secrets June (11) Stoke Hanley Victoria Hall (12) York Barbican (13) Nottingham RCH (15) Oxford New Theatre (17) Bristol Beacon (18) Birmingham Symphony Hall (19) Manchester O_2 Apollo (21) Glasgow SECC (22) Gateshead Glasshouse (25) Poole Lighthouse (26) Brighton Dome (28) Ipswich Regent (29) London Royal Albert Hall

Kate Nash May (17) London Hackney EartH **November** (28) London Camden Koko

Pet Shop Boys June (4) Glasgow OVO Hydro (6) Nottingham Motorpoint Arena (8) Birmingham Utilita Arena (9) Manchester Co-op Live (11) Belfast SSE Arena

P!nk June (11) Cardiff Principality Stadium (15-16) London Tottenham Hotspur Stadium (24-25) Liverpool Anfield Stadium (28-29) Glasgow Hampden Park

Smashing Pumpkins June (7) Birmingham Utilita Arena (8) London Greenwich O_2 (12) Glasgow OVO Hydro (13) Manchester Co-op Live (14) Cardiff Castle

Sting June (14) Northwich Delamere Forest (19) Belfast Ormeau Park (22) Brandon Thetford Forest (23) Mansfield Sherwood Pines Forest Park

Sleeper June (13) Reading Facebar (14) Bury St Edmunds (15) St Albans Horn (20) Bournemouth Old Fire Station

St Vincent May (31) Bristol SWX **June** (1) London Royal Albert Hall

Richard Thompson May (25) Cambridge Corn Exchange (26) Bristol Beacon (27) York Barbican (29) Glasgow RCH (30) Gateshead Glasshouse (31) Manchester Aviva Studios **June** (1) Stoke Hanley Victoria Hall (3) Birmingham Symphony Hall (4) Cardiff New Theatre (5) Portsmouth Guildhall (6) Brighton Dome (8) London Royal Albert Hall

TOUR DU JOUR

Spotlighting an upcoming road trip
This month: LOU RHODES & ROHAN HEATH OF Kiiōtō

How have you prepared?
Rohan Heath: Over three months, we auditioned drummers, guitarists and string players, and performed a small warm-up gig.
Do you have any gig routines?
Lou Rhodes: I need at least an hour before a gig when I don't speak to anyone, apart from the most basic exchange of information. I literally struggle with forming full sentences and need to zone out, do my vocal warm-ups and be a bit of a hermit.
Will you be playing any rarely-aired songs?
RH: Our debut album in its entirety, and Gil Scott-Heron's Winter In America. It's a masterpiece that's daunting to cover, but we hope to do it justice.
Will the set-list change much?
LR: Sets always evolve, and there's a subtle shift in the way that songs are played each night; development happens. *As Dust We Rise* is the basis, but no doubt we'll shift the order as the tour progresses, and other songs may be added as we write them.
Are there any venues that you're particularly looking forward to?
RH: King's Place, London. A musician friend described the sound there as "a religious experience". And Manchester Band On The Wall, where our musical roots took hold.
Will you check out your tour supports?
LR: We love checking out support acts. And we had some really interesting collaborators on the album, so you never know!
Will you record any shows?
LR: We're planning on recording some live footage, but for our own use at this point.
Will you have any exclusive releases for sale?
LR: A lovely deluxe red vinyl *As Dust We Rise*, with gatefold sleeve featuring extra photos, lyric sheet insert and signed art print.
Have any shows stood out of late?
LR: Seeing shows is an essential part of being a musician, and I love it. It's the water that we swim in! Lately: Aldous Harding, Lankum, Little Simz.
Do you have an amusing road story?
RH: My keyboard stand collapsed during a piano solo at Glastonbury. Two fans got onstage and held each side while I continued to play!

Kiiōtō play: June (19) Southampton Papillon; July (3) Ramsgate Music Hall (5) Feanedock National Forest (17) London King's Place; September (10) Hove Old Market (12) Manchester Band On The Wall (17) London King's Cross King's Place.

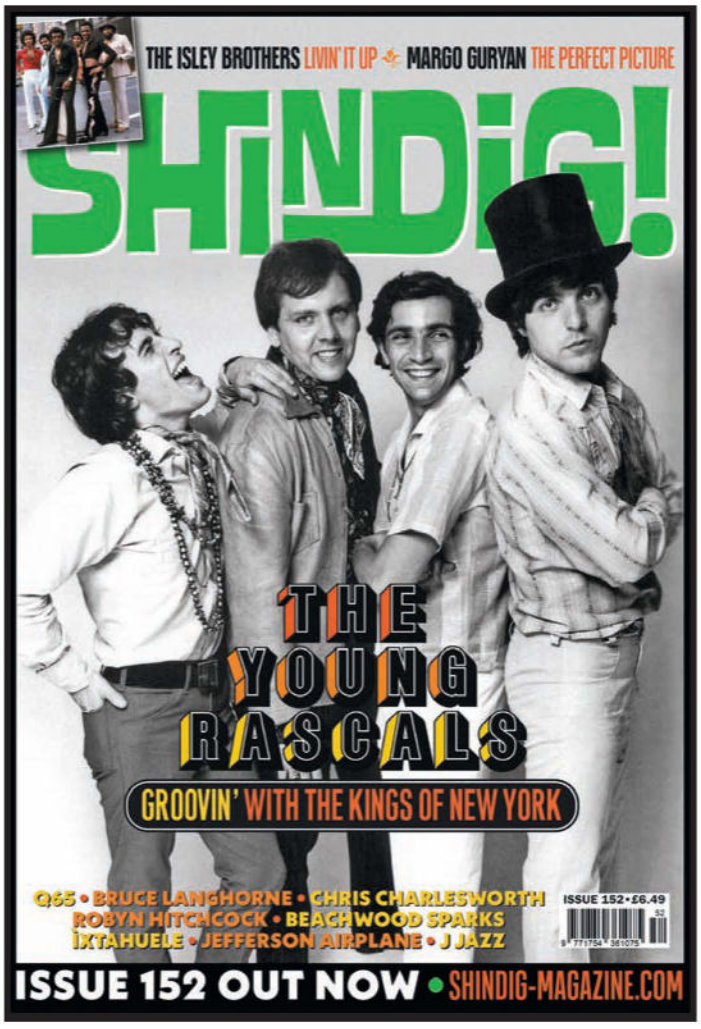
Thirty Seconds To Mars June (3) Nottingham Motorpoint Arena (4) London Greenwich O_2 (6) Glasgow OVO Hydro (7) Manchester AO Arena (9) Birmingham Utilita Arena (10) Cardiff Utilita Arena

TOUR NEWS

London: **NOFX**, Brixton O_2 Academy, 11-12 June. ■ **Moby**, 19 September, **Dream Theater**, 20 October, Greenwich O_2 ■ **Efterklang**, Barbican, 5 October. ■ **Van Morrison**, 3 June, **Cyndi Lauper**, 28 June, **Cypress Hill** with orchestra, 10 July, **Dua Lipa**, 17 October, Royal Albert Hall. ■ **Jane Monheit**, Ronnie Scott's, 29 May. ■ **Bass Communion**, Dalston Café Oto, 18 May. ■ **Paloma Faith**, Islington Union Chapel, 12 June. ■ **Susan Cadogan**, 100 Club, 15 June. ■ **The Bluebells**, Venue 229, 5 December. ■ **Greg Howe**, Camden Underworld, 22 November. ■ **Quireboys**, Deptford Triangle Café, 26 May. ■ RATM's **Tom Morello**, Camden Electric Ballroom, 13 June. ■ Little Mix's **Leigh-Anne Pinnock**, King's Cross Lafayette, 11 June. ■ **Danny Elfman**, Wembley OVO Arena, 11-12 December. ■ **Pet Shop Boys**, 25 May, **Dexys**, 14 June, Camden Koko. ■ **The Pioneers**, Venue 229, 28 October. ■ **Strand Of Oaks**, Hackney Omeara, 22 September. ■ Slayer's **Kerry King**, Camden Electric Ballroom, 18 June. ■ **Ludovico Einaudi**, Palladium, 11-12 November. ■ **Nina Nesbitt**, Camden Assembly, 23 May. *Also:* **Pat Metheny**, Birmingham Symphony Hall, 17 November. ■ **Tiësto**, Cardiff Bay Alexandra Head, 25 August. ■ **Joe Bonamassa**, Basingstoke Anvil, 15 June. ■ **Becky Hill**, Birmingham HMV Vault, 29 July.

For more tours/gig news see www.recordcollectormag.com/latestnews

Photo (Kiiōtō): Steph Dray



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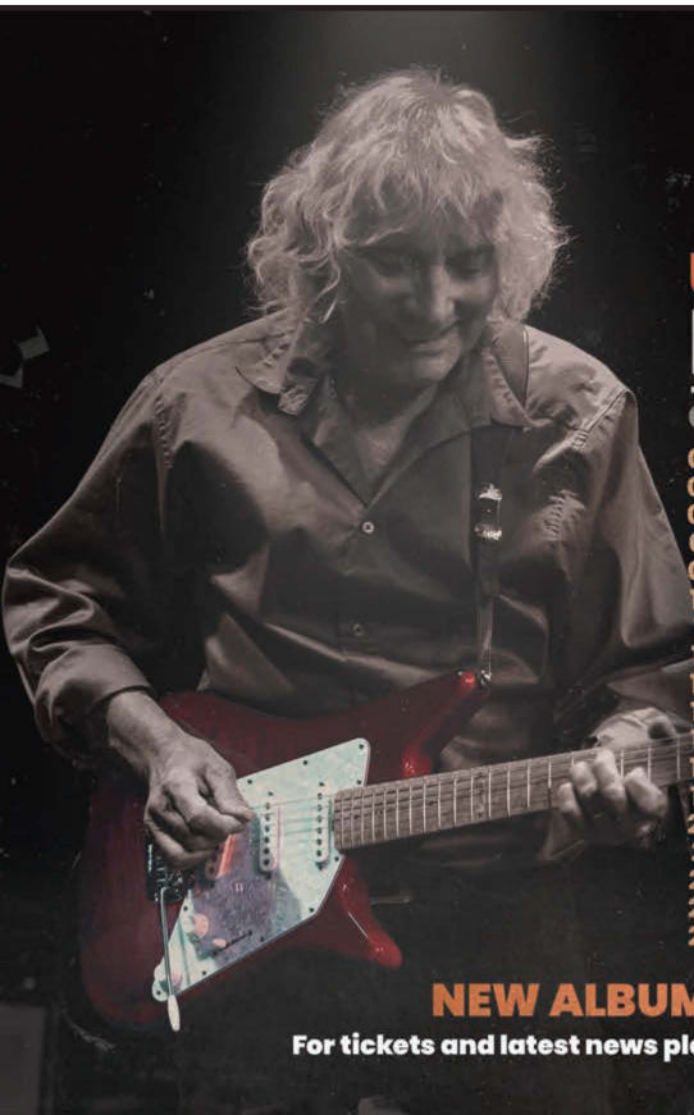

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09 JUNE	MELBOURNE ASSEMBLY ROOMS	DERBY
10 JUNE	CITY VARIETIES MUSIC HALL	LEEDS
11 JUNE	FLORAL PAVILION	NEW BRIGHTON
12 JUNE	THE LOWRY	SALFORD QUAYS
14 JUNE	LOWTHER PAVILION	LYTHAM ST ANNES
15 JUNE	THE GLASSHOUSE (SAGE 2)	GATESHEAD
16 JUNE	PRINCESS THEATRE	HUNSTANTON
18 JUNE	PALACE THEATRE	NEWARK
19 JUNE	THE PLAYHOUSE	WESTON SUPER MARE
20 JUNE	HUNTINGDON HALL	WORCESTER
21 JUNE	THE BEEHIVE	HONITON
22 JUNE	THE WATERMARK	IVYBRIDGE
25 JUNE	THE TIVOLI THEATRE	WIMBORNE
26 JUNE	THE HAYMARKET – ANVIL ARTS	BASINGSTOKE

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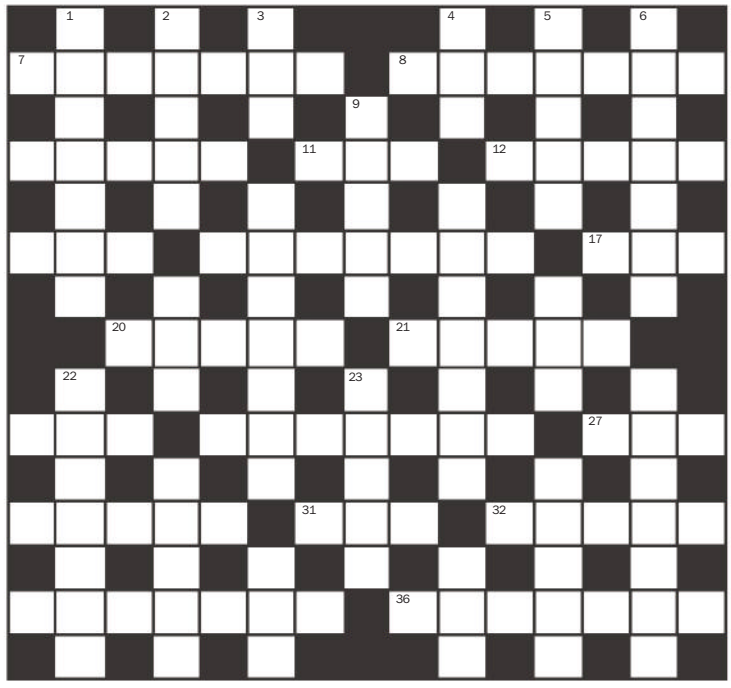
Crossword & Competitions

Across

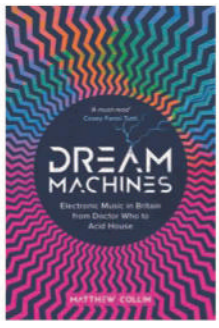
7) _ _ (3,4)
8) _ Stipe (7)
10) *Dirty* _ *Done Dirt Cheap* (5)
11) _ Winehouse (3)
12) Original Film _ (5)
15) _ Wilde (3)
16) The _ Persons (7)
17) _ More Night (3)
20) A _ Called Quest (5)
21) _ Foxes (5)
25) _ The Can (3)
26) _ Dogs (7)
27) I'm A _ (3)
30) Nights In White _ (5)
31) *Hot* _ *Live* (3)
32) The _ Boys (5)
35) _ Fanclub (7)
36) I _ _ Knocking (4,3)

Down

1) Being For The _ Of Mr Kite!
2) A Side/_ _ (1,4)
3) _ Was (3)
4) *American* _ (3)
5) _ *Your Head* (5)
6) _ Us Apart (7)
9) _ _ Of Blues (1,4)
13) Beth _ (7)
14) _ Sleep (7)
18) A _ For Help (3)
19) Darts' _ Hegarty (3)
22) Black Flag LP (7)
23) Gun's N' Roses guitarist (5)
24) The Highwaymen LP, _ _ Brothers (5,2)
28) _ *Man* (5)
29) *But Here* _ _ (2,3)
33) *The* _ *Of Plastic* (3)
34) *The* _ *Album* (3)



DREAM MACHINES



Mathew Collin's *Dream Machines* tracks electronic music's evolution from early avant-garde experiments after World War II through psychedelia, art-rock, dub and synth-pop to sampling and the techno era. As well as profiling the sonic futurists who pioneered new styles, it documents the scenes and underground movements that built Britain's electronic music culture. To be with a chance of winning one of three (hardback) copies, please tell us the name of the of BBC's electronic sounds pioneer: a) Delia Smith, b) Delia Matache, c) Delia Derbyshire?

RASCALS SET

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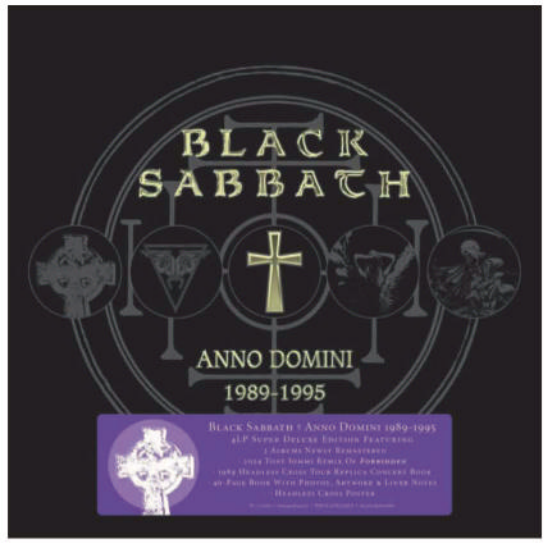
To be in with a chance of winning the set, please tell us the title of the soul classic covered by The Rascals: a) Mustang Sally, b) Long Tall Sally, c) Sally Can't Dance?



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MAY Solution

	R		A		E			J		A		S		
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UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Rita Jean Bodine

In the first half of the 70s, 20th Century Records, the record label division of 20th Century Fox, managed to sign a trio of exceptionally talented singer-songwriters, though it failed to break any of them to the extent deserved by their talents. Harriet Schock, a young Texan, played piano and wrote pithy, wry, melodic love songs. Patti Dahlstrom, also from Texas, had a gruffly expressive voice and compelling, earthy music to go with it. But perhaps the most show-stopping and dramatic was Rita Jean Bodine. She was the most unusual and outré of the three, with an appealing, flapper/mystery-lady image, elaborate makeup, a formidable funk/soul singing style and songs that fused R&B fire with singer-songwriter plaintiveness.

She was also the one who vanished. Schock remained in music, moving behind the scenes as a Motown/Jobete songwriter later in the decade before returning to recording on an indie basis, frequently produced by Nik Venet; Dahlstrom also did well as a songwriter for hire but eventually worked in other fields. Bodine, however, departed as if in a puff of smoke after two albums and little trace of her could be found online.

Rita Jean Bodine was actually Rita Hertzberg. She had grown up in Los Angeles and studied classical piano. Her first forays in recording came in the 60s when she was part of girl group, The Babies, who made two singles for Dunhill, The Hand Of Fate/You Make Me Feel Like Someone and the promo-only I'm Not Asking For The World.

When she reappeared as a solo artist in the 70s, Hertzberg had acquired a flamboyant, rhyming stage-name, Rita Jean Bodine, at the suggestion of a friend. Her first album, 1974's *Sitting On Top Of My World*, came out in the UK via 20th Century's licensing deal with Pye. Bodine had a producer, Carol Carmichael (later Carol Carmichael Parks, when she married noted session musician, Dean Parks), who was particularly adept at emphasising her strengths, surrounding her lead with layered backing vocals made up of both of their voices, creating a sassy, girl-group choir effect. It's particularly evident on the celestial outro of the title track. Later that year came *Bodine, Rita Jean*, made with the same team, but upping the theatricality and sexy, slightly camp sensibility. It included Dynamite, a deliciously overwrought jazz-rock song, and I've Been So Long, a shadowy, orchestrated ballad on which Bodine accompanied herself on piano. That's The Kind Of Love I've Got For You, written by Don Fletcher and Dean Parks, would later be covered by Dusty Springfield and it's to Bodine's credit that such an accomplished vocalist was not able to improve on her original performance. One song, the sultry Lovin' Man, encapsulated the Rita Jean persona, with its risqué, Mae West-style, spoken word interludes, including, "You look like the kind of man that could make me come… alive!"

"Rita Jean was many things I am not, notably a brash, ballsy extrovert"

Though Bodine made in-roads in Australia and travelled there for a promotional visit, after one last single for 20th Century Records in 1976, her recording career ended. When I first came across her music in 2000, I tried to find out more, but all I could locate were a 1974 record company bio and a reference in a book by Lillian Roxon. Before her death in 2010, Carol Carmichael was able to fill in some detail, telling me: "She fell off the world right after our second album for a good long bit. Rita was unique. I loved her voice. I was not particularly sensitive to her needs so much as making commercial records. I imagine if we had kept on working, I ultimately would have figured out what to do. I got better at record making over time. Oh, well. It was an honour and a pleasure to have produced both those records and I am grateful I am not the only person that noticed them."

Finally, during lockdown, I discovered that Bodine had reverted to Hertzberg and become a rabbi. "I am alive and well and mostly retired," she told me. "I sporadically officiate at Jewish life-cycle events and am happily living in Southern California. I have not done professional singing for many decades. I'm married to KC Winstead, my best friend from our senior year of high school and we live a quiet but rich life with our retired greyhounds. I still sing and play my beloved piano. I also play the Cajun accordion and sing in Cajun French. My dogs think my music is so wonderful!"

Hertzberg also shared with me some of the complications of singing, writing songs and recording as an alter-ego. "Rita Jean Bodine was quite the persona. She was many things I am not, notably a brash and ballsy extrovert. I am an introvert and, frankly, being Rita Jean Bodine exhausted me. I always preferred the quieter side of music making – background studio work, songwriting, sharing music with friends and family. I hated touring and found the fast-track of record promoting utterly draining. It really took its toll on my spirit." After leaving music, Hertzberg studied apparel design at college, had two children and then answered "the call" to become a rabbi. "I was the first woman to serve as Campus Rabbi at the Los Angeles Jewish Home for the Aging and I loved every moment of my 15 years there. I led all services at the onsite synagogue and enjoyed taking on the duties of both Rabbi and Cantor. However, my greatest joy was interacting daily with the residents, average age 93, and serving as spiritual advisor to the wonderful staff. I had the privilege of providing music therapy for their Alzheimers and dementia residents, many of whom could no longer recognise family members but easily remembered every word of Yiddish songs and hits from the 30s and 40s, my faves."

In recent years, Hertzberg's mixed feelings about her time as Rita Jean Bodine have become less complicated. "It has taken me many years to fall in love with the 'me' who was RJB," she tells *RC*. "I am grateful to you for loving her while I could not. These days I am finding my ambivalent feelings about her are pretty much gone. I love knowing she was once a part of my life!"

Words: Charles Donovan
Sitting On Top Of My World *(20th Century, 1974) and* Bodine, Rita Jean *(20th Century, 1974) remain out of print and unavailable on streaming platforms.*

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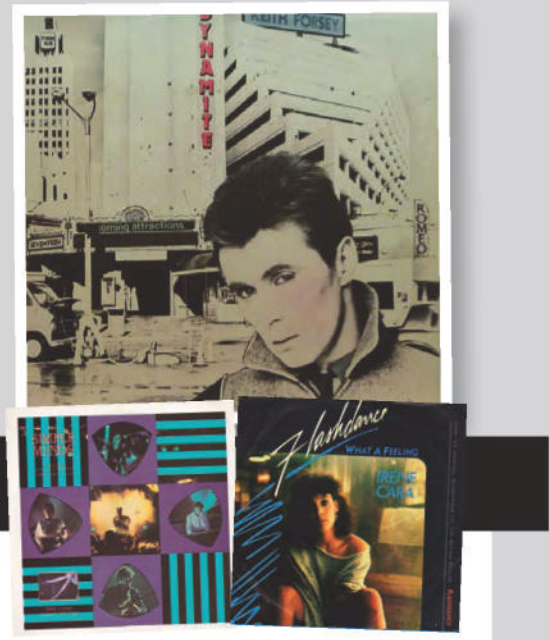


This month: Keith Forsey

Keith Forsey is often remembered for writing Don't You (Forget About Me) for Simple Minds, and – ironically – for little else. That hit song from a memorable 1985 movie (*The Breakfast Club*) is by no means something you'd want others to forget, and yet there are many other blockbuster moments of note in a blistering career.

Survey the producer, songwriter and drummer's many credits – running into several thousand contributions over half a century – and you will discover a Zelig-like figure who was present and often instrumental in the creation of assorted epoch-defining music. If his name is rarely mentioned, then you suspect he likes it that way.

You'll not find interviews with him should you go searching on the internet. There aren't too many pictures, either, save for the odd shot of him drumming in the studio, sitting behind the mixing desk with Billy Idol, or from the night in 1984 when he went to the Academy Awards and took home the Oscar for best song for Flashdance… What A Feeling alongside Irene Cara. Forsey's website features one page with the covers of 20 albums he contributed to with a simple message that reads: "The albums below were either produced by Keith Forsey, feature songs written by Keith Forsey, or Keith Forsey provided drums/percussion." These include albums by Donna Summer, Billy Idol, Charlie Sexton and the Psychedelic Furs, and soundtracks *American Gigolo, Flashdance, Ghostbusters* and *Beverly Hills Cop*. It's an unfussy page with nothing to click through to and no biographical details. Forsey, it seems, would rather let the music do the talking.

And what music he has bestowed upon the world from the relative anonymity of the engine room. Born in London in 1948, Forsey worked briefly as a session drummer in his home city before relocating to Munich in the late 60s, and that's where things start to get interesting. In 1970, he recorded an album with the German saxophonist Klaus Doldinger as Motherhood, also featuring Udo Lindenberg, with whom he'd record several albums, and Paul Vincent, a guitarist with whom he formed the short-lived (but worth exploring) prog rock group, Hallelujah. The band they left behind became Doldinger's Passport, Germany's answer to US fusion greats Weather Report, though Forsey had other ideas.

It's around this time that he wrote a little-known song for Helen Shapiro called Take Down A Note Miss Smith, as the London singer attempted to rebuild her career after being deemed past-it at the ripe old age of 24.

There are a number of credits from the early 70s that catch the eye, though most impressive are several appearances playing drums and percussion for commune-dwelling Bavarian rockers Amon Düül II, including adding a distinctive backbeat to Archangel's Thunderbird.

Forsey was practically the in-house drummer at Musicland in the 70s

It wasn't krautrock but rather disco where Forsey would really make his international reputation, as a drummer and a songwriter. He forged a relationship with soon-to-be-legendary producer Giorgio Moroder, appearing firstly on Giorgio's 1971 song Son Of My Father (popularised by Chicory Tip the following year). Forsey was practically the in-house drummer at Musicland throughout the 70s, gracing classics like Donna Summer's I Feel Love with his kick drum, and Hot Stuff, which he co-wrote, his first Billboard Hot 100 No 1.

Down the road from Musicland at Europasound Studios, Forsey was also on board with pop svengali Frank Farian, playing drums (and getting a songwriting credit for Never Change Lovers In The Middle Of The Night) on Boney M's immensely successful Euro-Caribbean crossover album *Nightflight To Venus*.

Less successful at the time was Sparks' *No 1 In Heaven*, also recorded with Moroder, though its influence over the last 45 years has made it a milestone in the history of synthpop. Sparks themselves cite Forsey's frantic yet always steady drumming on tracks like Academy Award Performance as one of the main reasons *No 1 In Heaven* isn't disco – there's no four-to-the-floor groove and the BPM makes it closer to the nascent hi-NRG genre. "It's not coming from a disco vibe or even an electronic vibe," Russell Mael once told me. "It's Keith Forsey's drumming which has more of a rock sensibility, with fills that have a rock attitude more than any other sort of attitude."

During the 80s Forsey's career became truly turbo-charged, with plenty of rock attitude. An invitation to produce photogenic punk rockers Generation X's third album, *Kiss Me Deadly,* proved advantageous to Forsey, and the kiss of death for the band, who split up shortly afterwards in 1981. Despite its relative failure, Idol and Forsey continued to work together with guitarist Steve Stevens making up a tight triumvirate: Idol's self-titled debut album, and follow-ups *Rebel Yell* and *Whiplash Smile*, were all massive hits both here and in America, making a superstar of Idol. Intriguingly, given his background, Forsey became a fan of the drum machine, recognising its reliability over human fallibility. It's often a LinnDrum rather than Forsey playing on Idol's records.

Other production work ensued with the Psychedelic Furs, who moved into new wave pop territory with *Mirror Moves,* and Icehouse, who made a big splash with *Primitive Man*. However, it was Hollywood where the big bucks really started to roll in, starting with Moroder's soundtrack for *American Gigolo*; Forsey scored himself another Billboard No 1, having taken over drumming duties from Blondie's Clem Burke on Call Me. *Flashdance* followed, and an Oscar win had studio executives from Paramount, Columbia and Universal all keen to enlist his services. Forsey produced the soundtracks for pictures that would become major blockbusters: *Ghostbusters, Beverly Hills Cop 1 & 2, The NeverEnding Story* and, of course, *The Breakfast Club*.

Which brings us back to Don't You (Forget About Me), the song that closes one of John Hughes' best loved movies, 1985's aforementioned *The Breakfast Club*. We've all heard the story, of course: Billy Idol turned it down, and Bryan Ferry didn't fancy it much, either. Simple Minds weren't keen, but the Scottish stadium rockers were eventually persuaded to record it, and the rest, as they say, is history. It's just strange, given his incredible pedigree, that it's all anyone ever remembers Keith Forsey for.

Words: Jeremy Allen

***The 45th anniversary of Sparks'* No 1 In Heaven *with Noël's* Is There More To Life Than Dancing? *was released via Lil' Beethoven on* Record Store Day.**

BIRTH! SCHOOL! WORK! DEATH!

May Pang... on the soundtrack to her life

Rosie & The Originals Angel Baby
(Highland 1011, 7", US, 1960) **£5**

I heard this song when I was 10 and just a baby myself. Music was all around with great radio stations and pop TV shows every night. When I first got together with John [Lennon] we really clicked on music. I mentioned this record and he said, "I love that song! How do you know it?!" "Well, being American, maybe I heard these songs before you did [laughs]!" John recorded this with Phil Spector [during the *Rock & Roll* sessions] – a situation that unfortunately became a whole mess...

The Everly Brothers Cathy's Clown
(Warner Bros 5151, 7", US, 1960) **£5**

Because I was so into vocals and great harmonies, I fell for this. What made them so special was being brothers. Later, hearing The Beatles having vocals like this was really interesting because they *weren't* related but they worked hard to get that blend. The Everly Brothers' sound fascinated me; I could hear the emotion; I was heartbroken for them. I knew I would never be a Cathy type myself.

The Shirelles Will You Love Me Tomorrow
(Scepter 1211, 7", US, 1960) **£5**

When this song came out, there were all these girl bands, it was like, "Yes! This is the girls' voice!" The Shirelles were one of the best, but I was very into, "Who wrote the song? I'd like to be her." Of course, it was one of the all-time greats of the world, Carole King. Before I worked in the music industry, I was always curious about the songwriters – people thought I was weird. This song I could relate to, it spoke about my loneliness as a young girl. I didn't have a boyfriend yet, but if I did, would he still love me tomorrow?

The Drifters Up On The Roof
(Atlantic 45-2162 7", US, 1962) **£5**

Another Carole King song! It's the lyrics, they just lift me up: "When this old world starts getting me down… Let's go up on the roof." She was talking about Brooklyn, where I lived, and the escape to the rooftops which we called 'Tar Beach'. I didn't have a tar beach at the time but later, John and I had one outside our flat; you got to it through the kitchen window. Bob Gruen's image of him in the New York City T-shirt [from 1974] is taken there, on such a hot day that we could feel the tar melting under our feet.

Dionne Warwick Reach Out For Me
(Scepter S 1285, 7", US, 1964) **£5**

I've been so lucky to hear these songs first-hand, I now sit back and listen and think, "These are classics." Burt Bacharach and Dionne created magic, and when I listen to this, I can see him orchestrating this [mimes conducting]. Dionne was able to interpret his songs like no other, and there's a combination that you just feel in your soul. This song sends me to a place that feels peaceful.

The Temptations My Girl
(Gordy, Gordy-7038, 7", US, 1964) **£5**

This was such a big hit, and everyone wanted to be My Girl, the person The Temptations professed love for. The Temptations were on TV all the time, smartly dressed, with all the moves. A while later I was at work and my friend said to me, "I've got a client on the phone, say hello." It was Eddie Kendricks. I could hardly hold it together to talk.

Fontella Bass Rescue Me
(Checker 1120, 7", US, 1965) **£5**

John and I were talking about music again. I mentioned Rescue Me, and he said, "That's one of my favourite songs." I had the 45 and we used to play it at home. It's the same message as Help!, which was John's favourite Beatles song, which he wanted to re-record in a way that was more from the soul. Years later I realised how much Rescue Me meant to him.

The Beatles In My Life (From *Rubber Soul*, Capitol Records ST 2442, LP, US, 1965) **£20**

What a great song; I played it at my wedding to Tony [Visconti, in 1989]. John said it was his best lyric. He was so good at conveying emotion with just a few words. I would watch him write and I'd see these simple lines develop into something. I started my record collection early and had all these Cameo Parkway 45s, and listened to your Bobby Rydells, and so on. At 13 I was picking up albums; *Rubber Soul* came out when I was 15. In My Life meant so much; it's pure, it's clear and I just liked to hear The Beatles sing.

The Young Rascals How Can I Be Sure
(Atlantic 45-2438, 7", US, 1967) **£3**

Eddie Brigati on lead, and David Brigati on back-up: that brother-vocal thing, you know? This was a band I used to follow a lot. They were from New York and they lived nearby – we'd see them go in and out of the recording studio and Sid Bernstein was their manager. I got close to the band and their families, and I still see them when I can. This is another question song, which I liked. How can he be sure of this person? By the end, he is.

The Little River Band Reminiscing
(Harvest 4605, 7", US, 1978) **£2**

This was from the time after John and I had split but were still seeing one another. He asked me what I've been listening to. I said, "Frankie Miller's Jealous Guy." He said, "There's a song I hear all the time, I don't know what it is, but it reminds me of you." He started humming it and I said, "I have it." I pulled out the album [*Sleeper Catcher*] from the shelf and started playing it. He said, "That's it!" When I listen to it now, it brings me back to that time and the lyrics John loved that reminded him what we'd do together: dancing in the dark, walking in the park. We'd split up, but our feelings carried on.

Interview: Jo Kendall

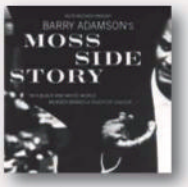
May Pang's documentary about her time with John Lennon,* The Lost Weekend: A Love Story, *is on Blu-ray and streaming on Amazon Prime. See thelostweekendmovie.com.

10 OF THE BEST

This month: **Albums by bassists**

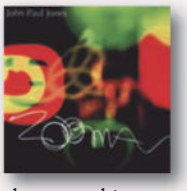
Jah Wobble ***Mu***
(Trojan Records TJZCD 290, CD, UK, 2005) **£5**

Any number of Wobble albums could make this list, but *Mu* rises to the top thanks to its mercurial blend of post-punk spikiness and unnerving beauty. The legendary bassist is supported here by a particularly strong backing group in the form of the wonderful Barbadian-British trumpeter Harry Beckett, French bagpiper master Jean-Pierre Rasle, shakuhachi (Japanese flute) expert Clive Bell and long-time collaborator, guitarist Chris Cookson. No one but Wobble could sing about the Buddhist concept of samsara and make it feel as visceral and enlightening as a Zen koan.



Barry Adamson ***Moss Side Story***
(Mute STUMM 53, LP, UK, 1989) **£12**

Former Magazine four-string wizard Adamson has built up an impressive discography full of dark wit and invention, fusing jazz, funk, and cinematic soundscapes into a unique blend which pulls the listener in a dozen different directions while always remaining convincingly cohesive. *Moss Side Story* marries urgent Latin rhythms with walls of sound, synth washes, 60s spy television show beats, off-kilter barroom piano and sweeping romantic strings. Somehow, it not only makes a mad kind of sense, but it thrives. What could appear schmaltzy in other hands Adamson transforms into triumph.



John Paul Jones ***Zooma*** (Discipline Global Mobile DGM 9909, CD, US, 1999) **£8**

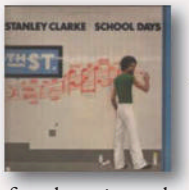
One half of the mighty Led Zep rhythm section, John Paul Jones has only released a quartet of solo albums, but all of them are fascinating. On *Zooma*, Jones showcases his extraordinary talents on not only bass, but on mandola, lap steel and a variety of guitars. At times a thrillingly full-on assault, at others a thing of snaking, mesmeric beauty, *Zooma* takes the blues and twists it every which way, powered to great heights by the combination of Jones and Elvis Costello & The Attractions drummer, Pete Thomas.

Jaco Pastorius ***Jaco Pastorius***
(Epic EPC 81453, LP, Europe, 1976) **£25**

A Who's Who of legends from the jazz world accompany the mercurial bassist on this, his debut solo album, including Herbie Hancock, the Brecker brothers, Hubert Laws and all-time star drummer Lenny White. Recording during Pastorius' tenure with fusion supergroup, Weather Report, bandmates from that outfit – percussionist Don Alias and saxophonist Wayne Shorter – also lend a hand. Even more impressive, then, that it's the bassist's deep flowing lines which steal the show across a range of funk, soul and jazz numbers.

Jack Bruce ***Harmony Row***
(Polydor 2310 107, LP, UK, 1971) **£20**

Surely one of the most important figures in British music, Bruce played with Alexis Korner, Graham Bond and John Mayall before forming Cream, a group so ridiculously talented it inevitably imploded. Alongside collaborations with a dizzying cast of wonderful and explorative musicians, Bruce recorded a collection of very fine solo albums, of which *Harmony Row* is a highlight, embracing art-pop, rock and jazz with great invention, with support from Nucleus alumni Chris Spedding and John Marshall.

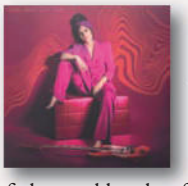


Stanley Clarke ***School Days***
(Nemperor Records NE 439, LP, US, 1976) **£15**

A pioneer of jazz-fusion with Return To Forever, Clarke's inventive thump-slap lines have been studied by generations of would-be four-string heroes. On this fourth outing as leader, he shows his compositional aplomb, not least on the title track, an alternately thunderous and smooth eight-minute funk-rock odyssey. Clarke was never just about power, and there are mellower moments to enjoy, with exceptional support from, among other stars, guitarist John McLaughlin and drummer Billy Cobham.

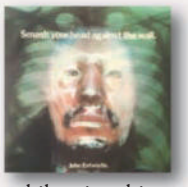
Jonas Hellborg ***Good People In Times Of Evil***
(Bardo Records Bardo 040, CD, UK, Europe & US, 2000) **£8**

Swedish bassist Jonas Hellborg's list of collaborative partners is as fascinating as it is long, with Bill Laswell, Ginger Baker and Public Image all featuring on his CV. As a solo act, Hellborg is never less than interesting, and this quartet release, with the equally talented guitarist Shawn Lane, percussionist V. Selvaganesh and sarangi player Ustad Sultan Khan, is arguably his finest hour. It's rhythmically hypnotic with a deeply cinematic, emotive veneer.



Kinga Głyk ***Real Life*** (Warner Music Group Germany 505419761760, LP, Europe, 2024) **£20**

Occasionally, social media brings good things. Prodigiously talented Polish bassist Kinga Glyk was born into a musical family, performing with her father and brother from a young age. In 2016, following two self-released albums, she posted on Facebook a video of herself performing a solo bass cover of Eric Clapton's Tears In Heaven. Within three days it had amassed millions of views, propelling the bassist to an international level of recognition. *Real Life*, equal parts stirring beauty and deeply funky delight, makes for a wonderful introduction to her highly entertaining work.



John Entwistle ***Smash Your Head Against The Wall*** (Track Record 2406 005, LP, UK, 1971) **£25**

Onstage with The Who, "The Ox" always stood out as a beacon of calm among the chaos and showy delivery. In his own way, however, Entwistle was equally exhilarating, his muscular, flowing runs providing the glue which bound the group. This, his first solo release, backed by Bonzo Dog Band alumni Vivian Stanshall and Neil Innes, is a delightful and varied set, which hits hard and prompts as many grins as it does foot-taps.

Tal Wilkenfeld ***Love Remains***
(BMG 538 45014 2, LP, US, 2019) **£50**

Feted Australian player Tal Wilkenfeld has more than lived up to her promise, opening for The Who on their 50th anniversary tour and recording with the likes of Herbie Hancock, David Gilmour, Brian Wilson and Jeff Beck. You can hear a little bit of all of those influences on this, only her second solo album, where grungy world rock rubs up against feisty mod-ish beats across adventurous compositions which display a polished melodic sensibility. This thoughtfully crafted set promises plenty more excitement to come.

Words: Chris Wheatley
Smash Your Head Against The Wall ***by John Entwistle is reissued in May 2024 on vinyl via Demon Records.***

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